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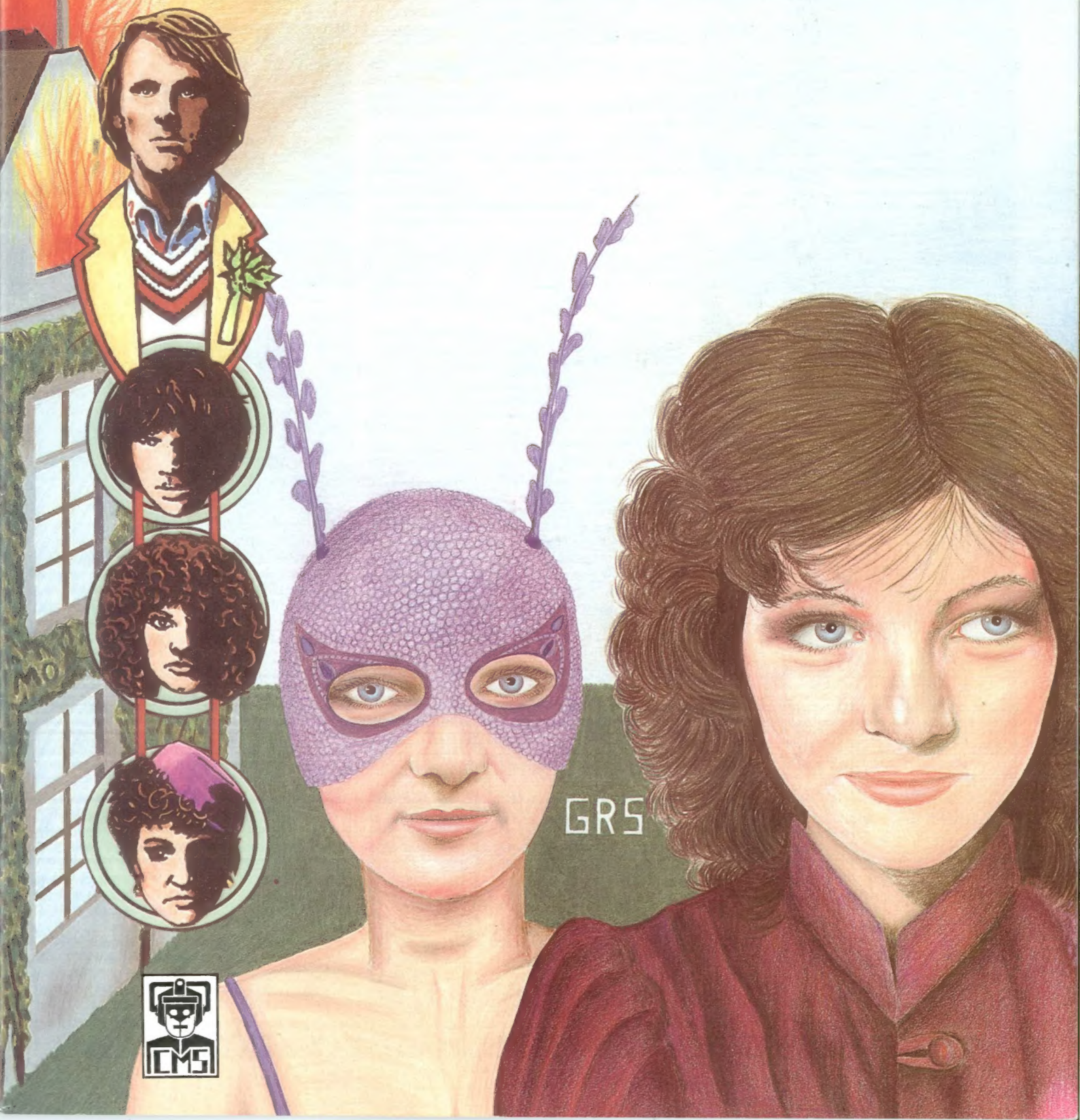
DOCTOR WHO

IN-VISION

# BLACK ORCHID

THE MAKING OF A TELEVISION DRAMA SERIES



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**Publisher:** Jeremy Bentham

**Contributors:** Paula Bentham, Vanessa Bishop, Alec Charles, Andy Lane, Amanda Murray, Blake Orekid, Andrew Pixley, Adrian Rigelsford, Stephen James Walker, Martin Wiggins.

**Cover:** Gary Stonestreet
**Back Cover:** Phil Bevan
**Graphics:** Mark Hadlett
**Illustration:** Phil Bevan
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**Editorial address:**
10 Gablefields
Sandon
Chelmsford
Essex
CM2 7SP
**E-mail:**
abrowne@cix.compulink.co.uk

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*Cheques payable to:*
Jeremy Bentham
13 Northfield Road
Borehamwood
Hertfordshire
WD6 5AE
United Kingdom

# Society Days With Kitty Burnett.

# Scandal at Dalton Hall.

## *Kitty Writes...*

My dears, some alarming incidents are rumoured to have occurred at a society ball in Cranleigh Halt last weekend.

Not that I'm one to gossip, but the ninth Marquess of Cranleigh, George Beauchamp, made a rather surprising reappearance.

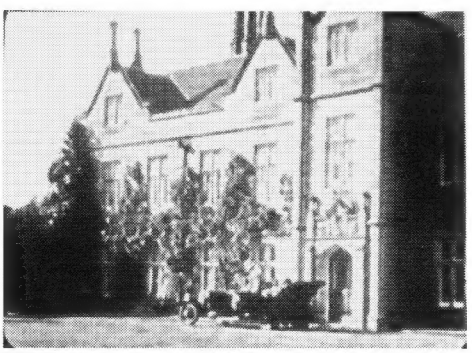
Avid followers of society news may by stunned by this news, as regular readers of my column will recall that the Ninth Marquess was said to have died two years ago in the jungles of Brazil, whilst conducting a pioneering botanic expedition on the Orinoco river.

His appearance, according to one of the guests (who prefers to remain anonymous) was short lived, as poor George, a scarred and twisted wreck of his former self, plunged from the roof of Dalton Hall after starting a blaze. The ninth Marquess was also allegedly mixed up in a series of deaths that occurred at the Hall over the weekend.

The mysterious events began at the annual cricket match in the grounds of the Hall. Things began innocuously enough when Dr. 'Smutty' Thomas, that reknowned brain surgeon, failed to appear. A friend of Mr Charles Perceival Beauchamp, the apparent tenth Marquess of Cranleigh, he had been the star player of the home side for the past five years. It goes without saying that 'Smutty' had a heroic reason for not attending, as no other was capable of conducting a crucial operation in London, and he did arrange for a colleague to fill his place.

It was for this gentleman that the Marquess' chauffeur mistook a mysterious stranger, who arrived at Cranleigh Halt that afternoon. This gentleman bore an astonishing resemblance to that black sheep of our highest family who choses to go by the name of Albert Campion, but preferred to identify himself merely as 'the Doctor, and was accompanied by three friends, a young man rumoured to be a prince from one of those Baltic states overtaken by the turbulent events in Russia, that Australian heiress Miss Jovanka, and Miss Nyssa, a young lady from one of the most far flung regions of our noble British Empire.

The most amazing thing about the Doctor and his friends was the young Miss Nyssa, who bore a startling resemblance to Miss Ann Talbot, who, as I am sure you will recall, is engaged to be married to Charles Beauchamp, tenth Marquess of Cranleigh. Miss Talbot,



a selfless and dedicated charity worker from the distinguished Worcester family, was previously engaged to Charles' older brother, the poor unfortunate George. The more mature society watchers amongst us might remember reading of the exploits and derring-do of Miss Talbot's uncle, the Hon. Percival Talbot, a notorious society rake in the last decade of the century, and an old friend of our beloved King. The Hon. Percival was highly decorated in the Boer War.

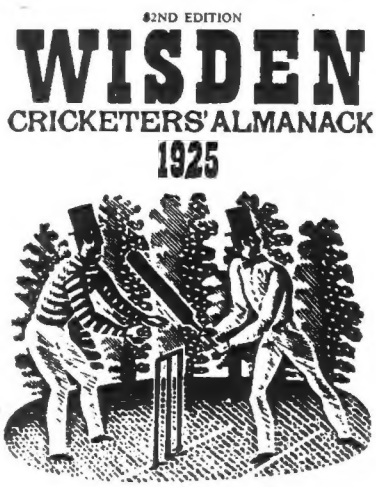
After saving the cricket match for the home side and setting a new country record, the Doctor was hailed as a conquering hero, setting an effervescent mood of the evening's party. The inhabitants of Dalton Hall are famed for their lavish fancy-dress parties, and this was one lived up to all expectations. Indeed, the event rivalled even the great bash of 1892, when Arabella Beauchamp and her twin sister Constance caused such a fuss with what were, by the standards of the time, indecently short dresses.

The party, held on the south terrace of the magnificent Jacobean hall, began in the extravagant and successful style of any gathering hosted by the Cranleighs. The comestibles, supplied by society cook Louisa Trotter, included the standard fare of sandwiches and canapes, but was topped off by an absolutely magnificent salmon. The mysterious young Baltic gentleman was said to have made frequent raids on the buffet, perhaps to off-set his supposed inadequacy on the dance-floor.

Prominent guests included Sir Robert Muir, Lord Lieutenant of the county, one of the most powerful gentlemen in the area, and a close friend of the dowager marchioness, Margaret Beauchamp, known as Madge to members of her intimate circle.

The Dowager Marchioness presided over affairs with her typical reserved gentility and social poise. The Marchioness is a long standing client of the Eliott sisters, up-and-coming coturiers to the leaders of fashion in society. Two of the guests, Miss Poppy Meldrum and Miss Grace Tyrell are also regular clients of Misses Evangeline and Beatrice Elliot, the later of whom is currently linked to Mr Jack Maddox, favoured photographer of the country set.

On this occasion, however, the Dowager Marchioness was resplendent as an elegant Marie Antoinette. The other guests' costumes ranged through history, literature and zoology with great diversity and originality. Perhaps the most striking were the costumes worn by Miss Talbot




### Cranleigh XI v Guy's Hospital

At Dalton Hall, Cranleigh, June 11th 1925. Won by Cranleigh. Toss: Cranleigh.

A disappointing start for the Cranleigh eleven saw His Lordship out for a duck, and eight wickets fallen for only 56 runs. An astonishing late order performance by a mysterious figure identified as the Doctor, whose batting proved worthy of the late great doctor himself however saved the day, taking the team's score beyond 200, unofficially beating PGH Fender's record for the century in the process.

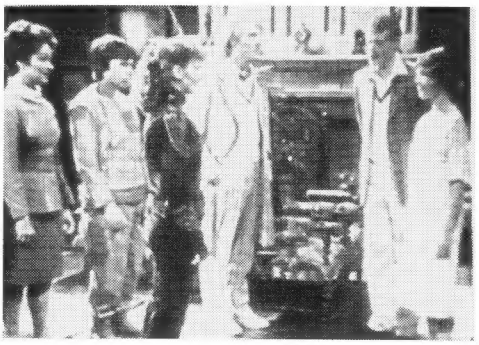
The return innings proved just as eventful, with the Doctor proving himself an exponent of the art of fast bowling who might have taken tips from Harold Larwood, taking a hat-trick. That this is the only known appearance by this true gentleman of the game remains one of the tragedies of the game. In the words of Sir Robert Muir, who campaigned tirelessly to have the stranger's performance placed on the record books, when one looks at the current state of British cricket, one can only wish for more players of this calibre, whatever their provenance.

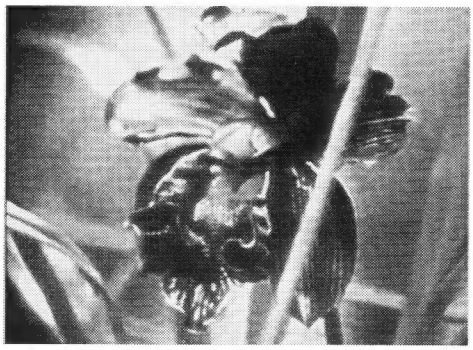
**Cranleigh Cricket Club**

| | | |
|---|---|---|
| C. Beauchamp | 0 | c Bashir b Ridge |
| B. Wooster | 5 | c Taylor b Bundy |
| A. Campion | 19 | lbw b Chapman |
| R. Hannay | 0 | c Dawkins b Chapman |
| A. Hastings | 8 | b Owen |
| M. Wiggins | 2 | b Owen |
| J. Maddox | 0 | c Franklin b Bashir |
| P. Wimsey | 10 | b Bohr |
| A. Randall | 16 | c Bohr b Taylor |
| " The Doctor" | 148 | b Bundy |
| A Brown | 34 | not our |
| | 246 | |

**Guy's Hospital**

| | | |
|---|---|---|
| D. Owen | 5 | c Doctor b. Wimsey |
| R. Dawkins | 10 | b Randall |
| D. Taylor | 15 | b Doctor |
| C. Bohr | 3 | c Beauchamp b Hastings |
| J. Chapman | 3 | lbw b Doctor |
| J. Watson | 4 | c Campion b Randall |
| J. Ridge | 4 | c Doctor b Hannay |
| M. Bundy | 15 | b Doctor |
| L. McCoy | 0 | b Doctor |
| J. Bashir | 2 | Not out |
| S. Franklin | 10 | b Doctor |
| | 81 | |





and Miss Nyssa, who played on their similar looks by donning identical masked costumes in the form of delicate and graceful insects, confusing the guests as to which was which.

However, events as shocking as those which accompanied the visit of the infamous AJ Raffles to the match of 1895 soon brought the party to a sudden halt. Indeed, events seemed at first to display a distinct parallel, with the hero of the match once again was accused of a terrible crime, as the Doctor was accused of attacking Miss Talbot and murdering a footman while wearing his fancy dress of a pierrot. The local constabulary was called in, and the Doctor arrested, though it later emerged that the killer was in truth George, the ninth Marquess himself!

It was revealed that George did not die in Venezuala, although it might have been more fortunate for him if he had. It appears that on his expedition, George picked a rare flower, a black orchid. , held sacred by the native Indians of the area who captured the unfortunate Marquess and tortured him by cutting out his tongue and inflicting upon him ordeals too terrible to consider. After such treatment the Marquess was left not only physically scarred, but mentally ravaged too. He was said to be insane within the first hour. Brought home by the leader of a nobler tribe, Dittar Latoni of the Utobis, he was cared for in the wing of Dalton Hall, where his mother and younger brother felt it kinder to keep him hidden. In a move which has caused consternation at Debrett's Charles then declared his brother dead and claimed the family title, not to mention his fiancée Miss Talbot, who was it seems totally unaware of poor George's survival. The two brothers, always similar in appearance, had, of course, been known throughout society as fierce rivals from their schooldays, and it appears that this extended even to matters of the heart.

On the day of the party George managed to evade the care of his nurse, who was later found dead, and escaped into the secret passages of the hall. Fleeing from an accidental fire, he carried Miss Nyssa off to the roof, believing her to be his erstwhile fiancée. The gallant Doctor retrieved her, but the unfortunate creature tumbled from the roof. Whether he fell or jumped is unknown, but the unhappy Marquess is finally at rest. The Dowager Marchioness was said to have been shocked, but coped quite stoically with the situation, as she should, in spite of malicious gossip she felt more troubled by the social implications of the affair than the emotional ones. Charles Percival Beauchamp is now officially the tenth Marquess of Cranleigh, and is still engaged to Miss Talbot.

The Cranleigh family were gracious enough not to embarrass those who had already attended the memorial service for the ninth Marquess, and restricted his second funeral to close family and their mysterious visitors. This group slipped away as quietly as they arrived once all charges had been dropped, taking with them a gift of George Beauchamp's acclaimed journal of his ill-fated expedition. The Dowager Marchioness has departed to a sanatorium in the Tiernsee area of Austria to recuperate, and is expected to withdraw from society for the moment. One can only hope that this brou-haha will not mean an end to the Cranleigh Ball, always one of the most interesting events on the calendar!

More next time
'Kitty'

**ORIGINS:** Serial 6A kicked off the penultimate all-British-made production 'dynasty' of **Doctor Who** in very low-key style. Considering the publicity and fan reaction banquets the following story would serve up, BLACK ORCHID was almost an appetiser by comparison.

And yet, it was an appetiser very well received and digested. Readers of ***Doctor Who** Magazine* and members of the Appreciation Society both put BLACK ORCHID in third place after their respective season polls for that year, while Producer John Nathan-Turner avowed it his own personal favourite of Season 19.

Judging by the letters pages and reviews of the period, a lot of its notoriety derived from the status of being the first purely historical **Doctor Who** serial since THE HIGHLANDERS completed its run in 1967. Interviewed in 1966 by *The Observer* Producer Innes Lloyd had pledged his intention to ditch the period shows in favour of serials which offered, "...less obvious history. More guts". So, undoubtedly, part of the attraction of BLACK ORCHID was in seeing how an Eighties Production Office coped with the challenge of making a non-science fiction serial after more than fifteen years of producing nothing else but fantastical or technological adventures.

The decision to go ahead with a historical Whodunnit (or, more accurately, a Whonotdunnit...) came about through a chain of circumstances, the first of which was Terence Dudley's recruitment to direct MEGLOS back in 1980. Although he agreed to take on MEGLOS as a freelance directing assignment, Dudley admitted to Nathan-Turner during the show that he was planning to retire from television production and concentrate instead on his other love, script writing.

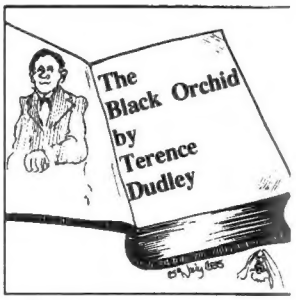
The two men got on well during the making of MEGLOS and afterwards the Producer suggested Dudley might like to submit a couple of story ideas to the **Doctor Who** Script-Editor, Christopher Bidmead. Dudley's credentials as far as the BBC was concerned were impeccable. A leading force behind such series as **Doomwatch** and **Survivors** ensured anything he might volunteer to the office would at least get read.

At the time of going to press, precise dates for the commissioning of BLACK ORCHID are unknown. Even BBC records from the production files appear incomplete. However, it is definite that suggested story ideas from Terence Dudley arrived on Christopher Bidmead's desk sometime in the late autumn of 1980. There were two of them; a science-fiction serial about a power-mad bureaucracy and a period murder-mystery initially titled "The Beast". Of these Bidmead chose ultimately to commission the former - which ultimately became FOUR TO DOOMSDAY (see **IN•VISION** 56). The murder-mystery he declined as it did not fit the hard science framework Bidmead was determined to inject into the series.

The storyline for "The Beast" went 'into the cupboard'. In other words, it was not rejected out-of-hand as the framework was solid enough and it held out the promise of a script from one of BBC TV's most enduring professionals if one was needed in a hurry.

The next link in the chain was forged when John Nathan-Turner was told by his boss, David Reid, that he could only have the air time he wanted for his K•9 pilot show if he sacrificed two episodes from the forthcoming 1982 season. This was agreed but it meant Season 19 was back to 26 weeks in length. Having established a working pattern of four episodes per story as the ideal length for a **Doctor Who**, this move left the clear alternative of either injecting a two-parter into the season, or expanding one of the 90-minute shows by two further episodes. Determined not to be saddled with a six-parter, the Producer chose the option of a two-part story; the first the series had attempted since THE SONTARAN EXPERIMENT went into production back in 1974.

**SCRIPT:** Although no precise date for Dudley being commissioned to expand his 1920s story is currently available, Antony Root recalled doing a very small amount of work on the plot during an interview for *The Frame*. Given that Bidmead was adamant he did not commission the show, plus Root's additional comments to *The Frame* that most of the work was done after he left, it is a reasonably safe assumption that Black Orchid was tendered for enlargement into a full two-part story breakdown by Antony Root, but that it was Eric Saward who later commissioned the set of scripts.

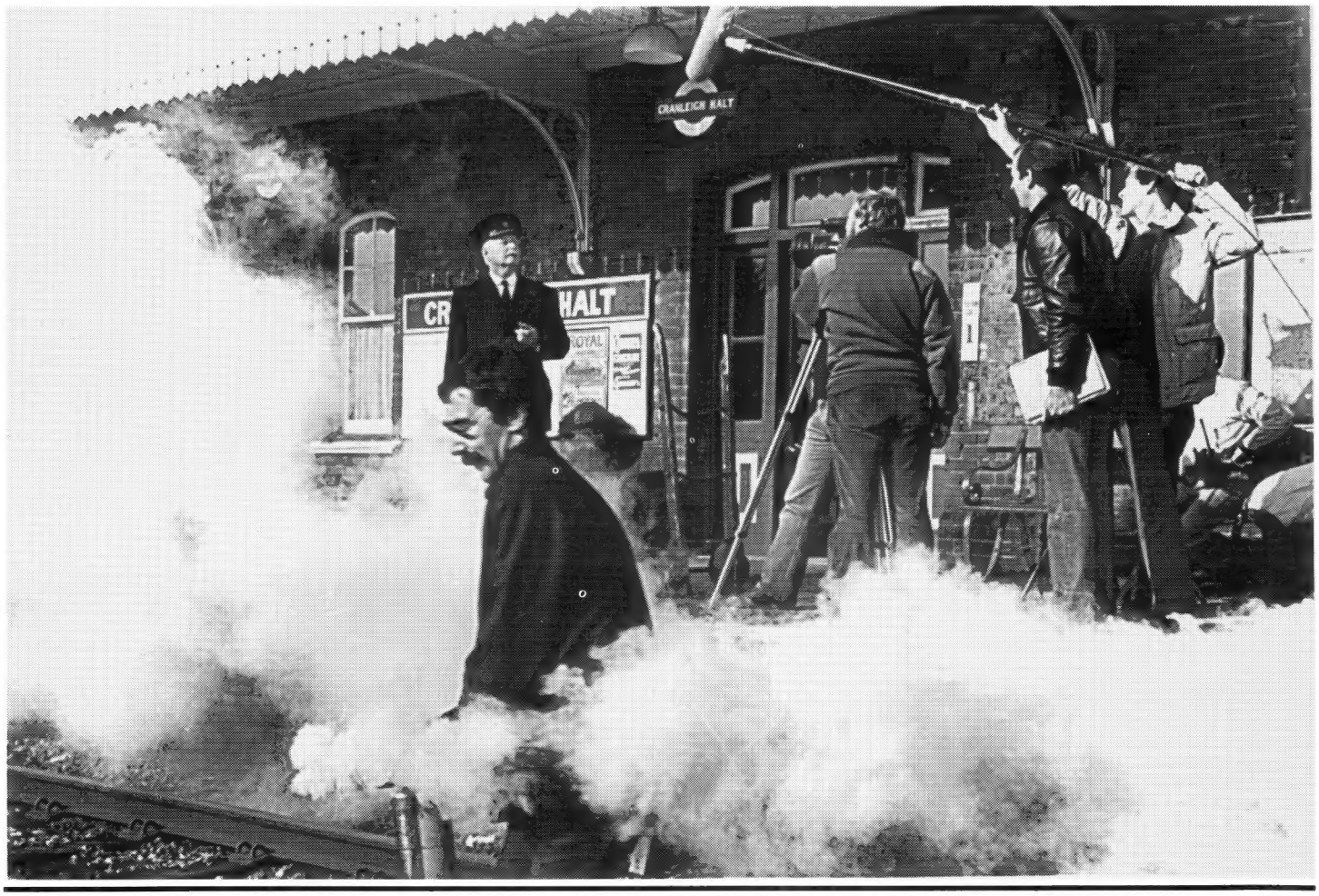



March 1980 therefore appears to be the approximate date when Terence Dudley was contacted by Root and advised of the need for a two part serial. Logically this suggests it was also the point at which the writer was asked to pen material for three companions instead of two. His original autumn 1980 submission would only have referenced the then line up of Doctor, Adric and Tegan.

Further motivation towards attempting a historical **Doctor Who** came from Nathan-Turner himself who, prompted by the kudos he had received for achieving such a variety of settings in Season 18, was keen to embrace even wider horizons for 1982.

Again, what is not presently known is if Dudley's original storyline for "The Beast" featured the strong cricket motif so evident in the finished production. Conceived originally for Tom Baker's Doctor, it is possible the narrative strand was there from the start. Before his marriage to Lalla Ward, Baker had been a keen, if intermittent, player for the theatrically based *Lords Taverners* cricket eleven.

Another piece in the puzzle pointing to the bulk of the work being done on or after April 1981 is the Producer's comments to a DWAS



fan event around the time that he hoped to be able to direct one of the stories of Season 19 himself. Given BLACK ORCHID's relative straightforwardness as a production, it is probable this was the story he had in mind until BBC and union regulations reminded him of the perils Producers faced if they started doing the jobs of Directors...

Work on the script was well under way by April 23rd 1981, which was not long after Eric Saward had replaced Antony Root as the show's Script-Editor. One luxury Terence Dudley was allowed was a proportionately larger opportunity for location filming. Normally a four-part serial with a film budget would be permitted between 20 and 25 minutes of 16mm material; roughly one quarter of its running length. BLACK ORCHID, while constrained to just one studio session, was given a full week to shoot exteriors. In other words, nearly half of its running time would be made up of filmed footage.

## SCRIPT EDITING:

A full set of scripts were available by the beginning of August, in time to meet the Director-joining date. One of the first logistical headaches to be tackled was rationalising the scenes with both Nyssa and Ann in the same shot. The plot element of the Doctor's female companion being a visual twin of Ann Talbot had been present in the original story draft. John Nathan-Turner's decision to have two female companions in Season 19 had caused varying problems for the first four stories, therefore BLACK ORCHID was the first serial from an outside writer to be commissioned with a full knowledge of the regular line-up.

Another of the Producer's wishes for the season was that each regular character would be the focus of at least one story. Consequently, Adric got more to do in FOUR TO DOOMSDAY, Tegan was allowed to shine in KINDA, and the Doctor was the pivotal point of CASTROVALVA. Now, after several serials in the background, it was Nyssa's turn to take centre-stage.

In preparing the camera scripts three copies were made of each page where Nyssa and Ann appear together. The method chosen for all the double scenes was Split Screen. This entailed each scene being shot twice using locked off cameras, once with Sarah Sutton as Ann, say left of the picture, and then again with her as Nyssa, say to the right of the picture. The other artists too needed to be carefully choreographed to ensure those planned to appear on the left-hand side stayed on the left hand side, and likewise with those positioned right of centre-stage. Only once the scene was fully complete were the two output spools of video-tape rewound and played back in synchronisation. The trick for the Electronic Effects Designer was lining up the two playbacks using his rostrum camera; stopping and realigning one of them if either scene started running markedly ahead of its companion. Improvements in TV electronics meant the split between the two pictures was far more seamless than it had been in the Sixties and Seventies.

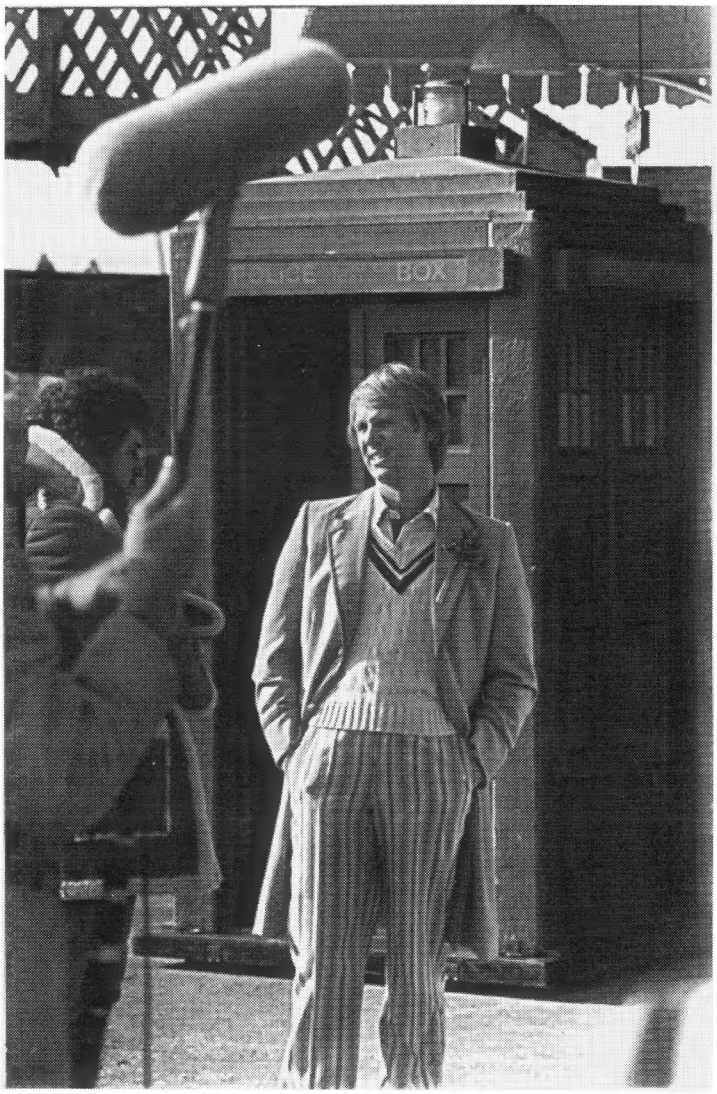
More problematical were the double scenes planned for film. Inevitable changes in the natural light on location would preclude using Split Screen out of doors. Even with floodlights the seam between the pictures would always be detectable. The stage directions in the script were therefore carefully amended for the on-film encounters between Ann and Nyssa so that one was always out of shot, or photographed with her back to the camera.

Problems shooting the cricket scenes on location meant that when the cast returned to the Acton rehearsal rooms in October for read-throughs, it was noticed the episodes were under-running. Eric Saward oversaw a re-write dated October 10th which added several pages to episode one. Mostly these were the silent scenes as George Cranleigh - listed throughout the script as The Unknown - struggles to free himself from Latoni's bonds, is successful, overpowers his captor and then steals into the corridor. Some additional dialogue during the introductory drinks party in the Cranleigh's lounge was also inserted during this re-write; including the pun about the Master.

Episode two had four pages added and two pages exchanged in a re-write completed October 19th, the day before studio recording was due to start. Originally Ann's confrontation with the Doctor over his identity ran as follows;-

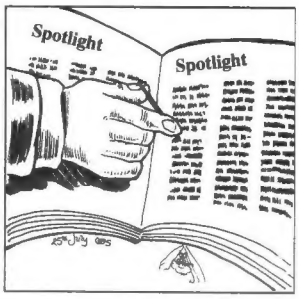
DOCTOR: I'm sorry. Miss Talbot is mistaken. I've just this minute come down.
ANN: I am not mistaken. He danced with me and then pulled me in here. I shouted for help and James came and he killed him.
DOCTOR: I say. Now look here... (SIR ROBERT COMES BACK)
ANN: Sir Robert, arrest that man. He killed James. I saw him.
DOCTOR : Lady Cranleigh. Please...
LADY CRAN.: (SHE GESTURES TOWARDS THE BODY) Charles, shouldn't you...?
SIR ROBERT: No Madge, not until the Sergeant gets here.

Once it was apparent the episode was under-running Eric Saward added four new pages of dialogue after the Doctor's exclamation of, "I say. Now look here..."; starting with Ann continuing her accusations, "You did! He did. He danced with me on the terrace, brought me in here, and then he...." The exchanges continue with the Doctor asking firstly if there are perhaps two clown costumes, and then secondly posing the question as to what motives he could have in attacking Ann. This leads to Sir Robert asking, "Is this the reason you wished to remain incognito?" When the Doctor tries to explain that it might be difficult to answer this point, the script rejoins the main narrative with Ann's demand to Sir Robert that the Doctor be arrested.




The swapped pages occur just before the Doctor's formal arrest by the Sergeant. The padding here was Lord Cranleigh's phone call to his friend Smutty. In the original draft the phone call took place off-screen. The re-write made the call an intrinsic part of the action.

## DIRECTOR AND TEAM:




Ron Jones was a newcomer to **Doctor Who** but not to the BBC. Born 1945 in Bristol he worked first in local radio as a studio manager before beginning his TV career in 1968. By 1981 he had taken the BBC's directing course but was still working as a Production Manager when he first met John Nathan-Turner. He had been engaged on a number of high profile series, including **Secret Army** and **Bergerac**, but was looking for an opportunity to break into directing. Nathan-Turner liked his credentials and offered him BLACK ORCHID while Jones was mid-way through the studio recording of a **Bergerac** episode.

Seeking to balance new talent with experience Nathan-Turner applied for the Set Designer whose work had most impressed him during the last year and a half, Tony Burrough. Oddly, Burrough's trade-mark in **Doctor Who**, his aptly named Jigsaw Sets, would not be required for this story. The 1920s sets would demand period accuracy rather than the visual flamboyance so evident in his two previous outings with the show, THE KEEPER OF TRAKEN and FOUR TO DOOMSDAY.

Costume Designer Rosalind Ebbutt's background included several titles familiar to fans of cult television. Joining the BBC as an assistant in 1974 she worked on several long-running series such as **Poldark** and the early episodes of Terry Nation's apocalypse tale, **Survivors**. Shortly after **Survivors** she left the BBC for a time to manage the Wardrobe department of the Scottish Ballet company. Returning to London in 1977 she rejoined the corporation, finally making the status of Designer in 1980.

The first production she undertook as a fully qualified Costume Designer was the highly acclaimed play by Jeremy Paul and Alan Gibson, **The Flipside of Dominick Hyde** for which she was required to create a number of outfits for inhabitants of the year 2130. So

POLICE PUBLIC CALL BOX

successful was this play that the Producer specifically asked her back for its sequel, **Another Flip for Dominick**, which aired in 1982.

The Make-up Designer's mantle for this serial fell to Lisa Westcott, another newcomer to the series for whom BLACK ORCHID would be her only contribution to the show's history. Due to the limited requirement for effects on this serial, the responsibility for what few there would be was given to one of the Department's more experienced assistants, Tony Auger. As with Lisa Westcott, this would be his only **Doctor Who**.

Despite its period setting there was a strong need perceived for electronic effects, particularly for the split screen scenes. Dave Chapman, a **Doctor Who** veteran of more than 20 years standing, landed the role.

Casting for this story was almost exclusively the province of John Nathan-Turner who saw in the format of BLACK ORCHID a chance to recreate in miniature the series which had been his favourite during years spent as a Production Assistant, **The Pallisers**. Just as Anthony Ainley had been drawn from its impressive cast line-up, so too were the three leads for this 1920s drama; Barbara Murray, Moray Watson and Michael Cochrane.

Born in 1929, Barbara Murray was renowned principally as a stage actress, a medium she had embraced since her debut in 1946. Her first starring role in 1947, *To the Public Danger* was quickly followed in 1948 by a performance of *Anna Karenina* which established her name. Thereafter hardly a year went by without some applauded production bearing her name. Notable among a long list of stage and screen titles were *Passport to Pimlico* (1949), *The Frightened Man* (1952), *Doctor at Large* (1957), *A Dandy in Aspic* (1968), **Up Pompeii** (1971), *Tales from the Crypt* (1972) and, of course, **The Pallisers** in 1976. Ironically her last major role before BLACK ORCHID was opposite Tom Baker in the ITV production, **The Curse of King Tut's Tomb.**

Moray Watson's connection with tele-fantasy stemmed right back to his first major supporting role for television as the troubled physicist Marsh in Nigel Kneale's ground-breaking 1953 drama, **The Quatermass Experiment,** and was later to include a role in the first episode of Chris Boucher's **Star Cops.** Audiences in the 1980s knew him mainly for his role as George Frobisher in early series of **Rumpole of the Bailey** and as Stratford Johns' butler in the shortlived ITV sitcom **Union Castle**, but long before then his plummy, home counties accent had semi-typecast him into the officers and gentlemen category of acting. Noteworthy credits in a long career have included *The Grass is Greener* (1960), *The Valiant* (1962), *Operation Crossbow* (1965), **Catweazle** (1971 - series two), *A Place in the Sun* (1973), **Pride and Prejudice** (1979) plus **Winston Churchill, The Wilderness Years** (1981). And, of course, **The Pallisers.**

For Michael Cochrane **The Pallisers** was the launching point for his career, followed up by the World War One flying series **Wings**, although for him major roles in TV and film did not start to arrive in earnest until 1981. Following BLACK ORCHID he went on to do a number of second lead roles in **The Citadel** and **Return of the Soldier** (1983), **The Far Pavilions** for Verity Lambert (1984), **Frankenstein** (1985), **Goodbye Mr. Chips** (1986) and **Fortunes of War** (1987). In addition, a second **Who** appearance in the season 26 story GHOST LIGHT came part way through a long stint as Bunny Manders in the World Service adaptation of Hornung's **Raffles** stories, starring Jeremy Clyde as the amateur cracksman and cricketer.

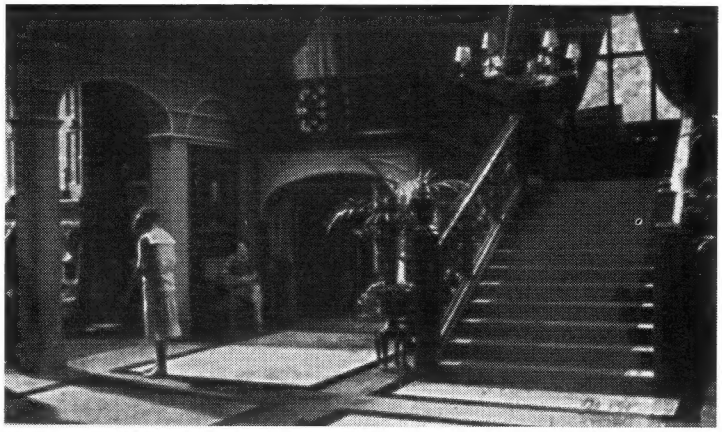
Playing the role of the tragic George Cranleigh was professional stunt performer Gareth Milne, whom Ron Jones cast for the part after seeing him initially just to discuss the stunt climbs and falls he would be required to do.

Auditions for the remaining cast took place between August 26th and September 14th. Making his third appearance in a **Doctor Who** was Ivor Salter as Sergeant Markham. Previously he had appeared as a Morok Commander in THE SPACE MUSEUM and more memorably as Odysseus in THE MYTH MAKERS, both shows from 1965. His assistant Constable Cummings was in contrast played by an up-and-coming actor called Andrew Tourell, later to play Napley in Peter Tilbury's It **Takes a Worried Man**, Penny's ex-husband in **Just Good Friends**, and Geoffrey in **Waiting for God.**

The crucial, if silent role of the alternative Ann Talbot or Nyssa (depending on the camera angle) went to Vanessa Paine who was cast for her resemblance to Sarah Sutton. Reportedly Sarah Sutton was less that impressed with the choice; feeling that Paine looked nothing like her in build or stature, she later half-jokingly suggested that they must have selected her double by sticking a pin in Spotlight.

**SET DESIGN:** Unlike his two previous **Doctor Whos**, Tony Burrough had to plan for film with BLACK ORCHID; specifically the special props required for the week's worth of location shooting. The key note was determining the site of Cranleigh Hall. As with THE VISITATION the locations had to be close enough to TV Centre that overnight hotel stops would not be needed; and that meant finding places within a 40 mile radius of London. Missenden Abbey in Great Missenden, the New Lodge at Windsor, Penny Hill Park in Bagshot, Surrey, Berkshire College of Agriculture, the Taplow House Hotel in Taplow, Bucks, and a neo-gothic folly at Nether Wynchendon near Aylesbury were all scouted before the team finally settled a place another **Doctor Who** film unit had vacated just months before.

Fiona Cumming's CASTROVALVA team had made use of Blackhurst Park for most of that story's exteriors. Situated in East Sussex, this vast acreage of greenery was part of the estate of Lord De La Warr, who had been quite happy for the BBC to film on his property in exchange, so the story goes, for a photograph of himself posed next to the TARDIS. Having received such a warm reception, John Nathan-Turner, on behalf of the BBC, contacted Lord De La Warr personally when the topic of using Blackhurst House as a location for BLACK ORCHID was raised.



As with CASTROVALVA the only restriction was that the film unit would not be allowed to film inside the house. Otherwise, the grounds and gardens would be available to the BBC; the adjoining park even boasted a cricket pitch and pavilion ready for use.

Use of exteriors extended to the roof of Blackhurst House as well. Simulating a fire required Tony Burrough, in collusion with Tony Auger, to erect a shielded fireguard behind the triangular skylight atop the real roof. This would hide the Effects crew whose job it would be to pump copious volumes of smoke into the air on cue. Pulsing floodlights with red gel coverings would provide the fire's ruddy glow.

Tony Burrough's other main concern for the exteriors was signboards. Everywhere from the station location, to the phoney police station, to the cricket pitch had to have specially made signboards run up to emphasise their identities. Careful research was needed to ensure even things like the scoreboard's heading, *"The Cranleigh Cricket Club"* bore a suitable font for the period.

With only one episode's worth of material to be recorded on tape, the unit was limited to just one recording session, which meant all the interiors had to be designed to fit in one go into studio TC3 at Television Centre.

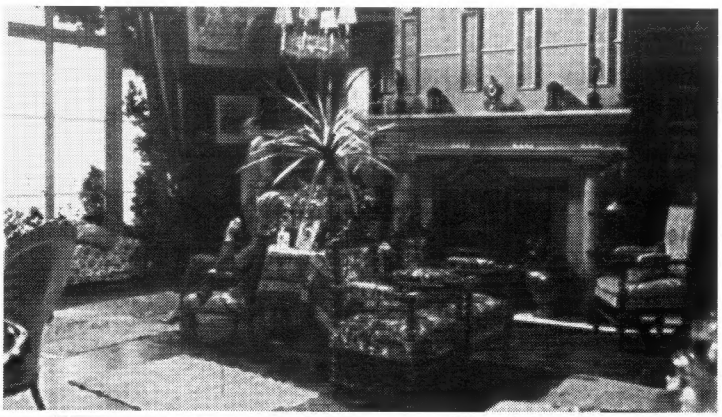
The main sets for BLACK ORCHID were the hallway and main sitting room of Cranleigh Hall. The former was a two storey construction; a large, square hall which led directly into the sitting room set from the left and to the main door to the outside on the right. The centrepiece was a wide staircase leading up to a pair of landings which then led off set from the left and right. Centrepiece of the wood panelled sitting room was a large fireplace, hired from a props stockist, which looked down into a standard 1920s set, complete with pot plants, period furniture and a pair of doors leading, supposedly, out onto the veranda but in reality to a white back-cloth.

George Cranleigh's cell/bedroom was an elevated set. Partly this was because it led directly out to a small staircase beyond the door, but partly too because the script demanded a wooden floor with grooves, into which Latoni would hide his key in the second episode.

The bedrooms for Ann and the two girls were the same set redressed. The Doctor's room connected with the hidden passageway behind the secret panel, which in turn ran behind the main corridor set inside Cranleigh Hall. The stock TARDIS set was the one remaining interior incorporated into TC3.

Tony Burrough's budget was also expected to cover the hire of two vehicles from the 1920s, among them a Rolls-Royce Silver Ghost.

***Continued on page 10***



# Getting Away With Murder

## Alec Charles Explores Black Orchid's criminal connections.

**A TELEVISION SERIES** whose indefatigably deductive (and enigmatic and celibate) gentleman-hero inhabits a police box is already embroiled within the grand tradition of the English detective story, and many **Doctor Who** adventures advertise this generic debt. THE RESCUE, THE TALONS OF WENG-CHIANG and TERROR OF THE VERVOIDS are obvious enough examples of this tendency: more obvious still is BLACK ORCHID.

Jon Pertwee, in INFERNO, says there's nothing worse than a motiveless murder. But in fiction, there may be one thing worse — a motiveless murder story. This is an epithet which BLACK ORCHID doubly fits — as the apparently motiveless account of a virtually motiveless murderer.

### We Are the Campions

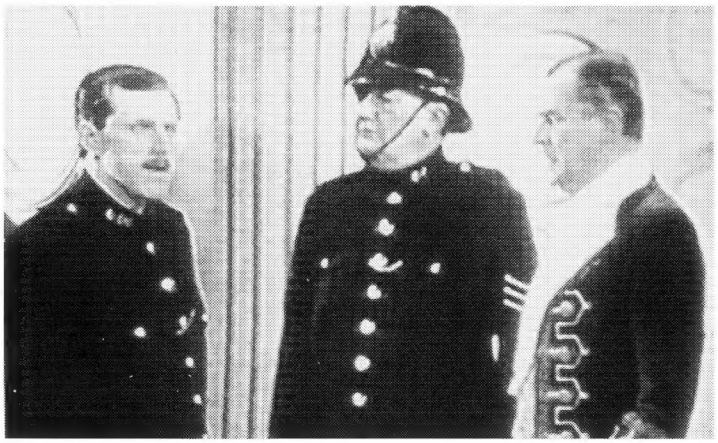
BLACK ORCHID appropriates aspect of diverse detective plots and cobbles them together in a *bricolage* which suggests a prototype for GHOST LIGHT (a saga of explorers, policemen and big old houses — complete with Michael Cochrane): but Terence Dudley's mystery pastiche scores over Marc Platt's over-determined effort in so far as the former author's workmanlike story-telling techniques sustain the illusion that there's a story here to tell.

BLACK ORCHID flaunts its literary credentials. The setting is stereotypically Agatha Christie: the Charleston, the cocktails and the classic cars complement the country house and the clichéd characters. The locomotive whose wheezing engines preempt the arrival of the TARDIS establishes the time and the tone. This is the mythical age of the steam train, of long hot summers and ripping aristocratic escapades. Nyssa may not hail from the line of the Worcestershire Talbots, but this is very much Wodehouse country — Bertie-Woostershire. Yet it is also — as the railway station suggests — the realm of the fictive detective — of such sport as Poirot saw in *The ABC Murders, The Mystery of the Blue Train* and *Murder on the Orient Express*. On we sweep to the Cranleigh homestead: a location fit for Christie's *Mysterious Affair at Styles* which frames devices borrowed from so many similar stories. Amusingly incompetent policemen, set-ups, cover-ups and cases of mistaken and disguised identities (the Doctor mistaken for a guest cricketer and a killer, Nyssa and Ann taken for each other) are standard fodder for the literally criminally inclined. Stories of the uncanny crimes of our nearest and dearest (as epitomised by Cranleigh family history) have also proven the matter of much murder fiction — from Sophocles's rendering of the Oedipus myth, through Christie's *Elephants Can Remember* and Dexter's *Dead of Jericho*, to Cronenberg's *Dead Ringers* and Collee's A DOUBLE LIFE; while tales of the (presumed) dead returning to life (and murder) span the genre from *The Theban Plays* to DEEP SPACE NINE.

### Here's to You, Mrs Rochester

Why combine all these elements in a narrative whose slightness promotes so little suspense? Today's detective audience expects one of three approaches: a good basic mystery, an extended spoof, or (as in the novels of Umberto Eco, Alain Robbe-Grillet and Michael Dibdin) a reversal of expectations, a redirection of the form. BLACK ORCHID offers none of these.

In Edgar Allan Poe's account of *The Purloined Letter*, the sleuth Dupin discovers that the letter everyone's been searching for has been cleverly (and almost invisibly) concealed in a letter rack. Borusa tries the same trick to hide Rassilon;s key in THE INVASION OF TIME. The similarly open secret of the Black Orchid is (as the Doctor suggests) the only clue to fathoming the Cranleigh conundrum. Terence Dudley no doubt hoped



— by putting the plant so blatantly on display — to make that clue almost invisible to the untrained eye. But to posit it as the story's title was to make things just a bit *too* obvious: nor are we afforded a single red herring to distract us from this obviousness. BLACK ORCHID is an unashamedly insubstantial palimpsest of Agatha Christie's corpus: a tribute which cannot recreate the two-dimensional conventions of their scenery, machinery and characterisations — conventions which BLACK ORCHID emulates so entertainingly.

Dudley's textual pursuits don't end with their efforts to imitate Ms Christie: they go much further back in their quest for generic influences. The simple pastiche gives way to an audacious literary game: Dudley's implicit anatomy of the murder genre (from Gothic horror through Victorian and inter-war interests) poses as a playfully pretentious, postmodern post-mortemism. BLACK ORCHID's audience must submit to a literary-pathological pleasures of pseud's coroner.

The secret passageway the Doctor follows into the heart of the house and the mystery leads from the nightmares of such eighteenth century authors as Matthew Lewis and Horace Walpole: writers whose imaginations inspired the more fantastical works of Edgar Allan Poe, Wilkie Collins and even Charles Dickens (whose detectives Dupin, Cuff and Bucket would lay the foundations for modern crime fiction), as well as the romantic dreams of the Bronté sisters. This may explain why — in its catalogue of generic roots — BLACK ORCHID's pyromaniac-in-the-attic's objections to the forthcoming nuptials seem so very reminiscent of Jane Eyre.

### Getting Away from It All
#### (And Bringing it All Back Home)

The skeleton in Mr Rochester's closet — in Charlotte Bronté's novel — is his disfigured, insane, ex-colonial wife, locked out of sight and out of her mind with pique at the prospect of her husband's impending marriage to the unfortunate Jane. She eventually externalises her chagrin by burning his house down.

She is one of several significant ex-colonial figures in Victorian mystery writing. Nineteenth century detective fiction seems particularly interested in ex-colonial issues, in the way in which imperial murderousness returns home to roost — as ROGER OF THE RAJ engenders THE MURDER AT MOORSTONE'S MANOR. Wilkie Collins's seminal detective epic, *The Moonstone*, and Conan-Doyle's Sherlock Homes novel *The Sign of Four*, both concern the thefts of revered jewels from imperial India — a great diamond and a set of pearls — and the repercussions of these crimes back home. BLACK ORCHID tells a similar story: the sacred bloom, stolen from the banks of the Orinoco, condemns its thief, George Cranleigh, to a tortured and monstrous existence — consigns him to the status (of criminal, killer, prisoner and pariah) suffered by those who'd thieved similar gems from the jewel in Victoria's crown. Such inherently historical crimes have proven central to the projects of detective fiction; but BLACK ORCHID conjures a world bereft of weighty historical reference. Crime writing's antagonism to history is renowned: despite abundant evidence to the contrary.

### Don't Mention the War

BLACK ORCHID takes place in 1925, the year before the publication of Agatha Christie's first great popular success, *The Murder of Roger Ackroyd.* perhaps more importantly (although you'd never know it) it also takes place only seven years after the end of the First World War, a conflict in which the Cranleigh brothers would surely have fought.

The detectives of the 1920s were born out of those four years of slaughter which (like the stories of Collins and Doyle) enacted Empire's tensions on a European stage. Poirot comes to England as a war refugee; captain hastings (like Dorothy Sayers's shell-shocked Peter Wimsey) has been invalided home from the Front. But it's not BLACK ORCHID's business to address this fundamental aspect of its subject: its dearth of historical depth is continually made good by its overwhelming breadth of literary scope.

Towards the end of the story, Tegan laments — "I don't know what all this is all about, but I do know that the Doctor is no imposter." Her complaint isn't entirely valid (the Doctor is after all pretending to be a friend of a friend of Lord Cranleigh's), but this only underlines her confusion. As a puzzle of motives and means, BLACK ORCHID can confound. It's not a story about motives so much as a story about stories, a metatext, and as such, should be taken with a sufficient pinch of salt to vanquish a Fendahleen gestalt.

**Doctor Who**'s previous attempt to stage a Christie-style murder mystery, THE ROBOTS OF DEATH, performs an unspoken joke: the butler (all the butlers) did it. BLACK ORCHID enacts that witticism's antithesis: whoever's face the harlequin mask conceals, we can be fairly sure, as the first episode's closing credits roll, that it's not the butler's. Detective fictions usually atone for their spurious moral positions through cathartic moments of intellectual gratification. BLACK ORCHID's position is very different: our pay-off lies in the pure enjoyment the story affords. This must suffice to console us for the madness, and the killing, of brother George.

The pleasures of the text resonate from the free play of its literary ideas in a land of cricket matches and fancy dress balls. Or as Moray Watson — no stranger to the halcyon England of Jeeves and the Larkins — comments in the BBC version of Agatha Christie's *Body in the Library*... "Liberty Hall!"

## COSTUME:

Very few of the costumes seen in Black Orchid were specially created. With the exception of the fancy dress garb worn by the Doctor, Tegan and Nyssa/Ann, everything came either from wardrobe stock held at the BBC or from theatrical costumiers, Berman and Nathans. Even Adric's buccaneer outfit was off-the-peg.

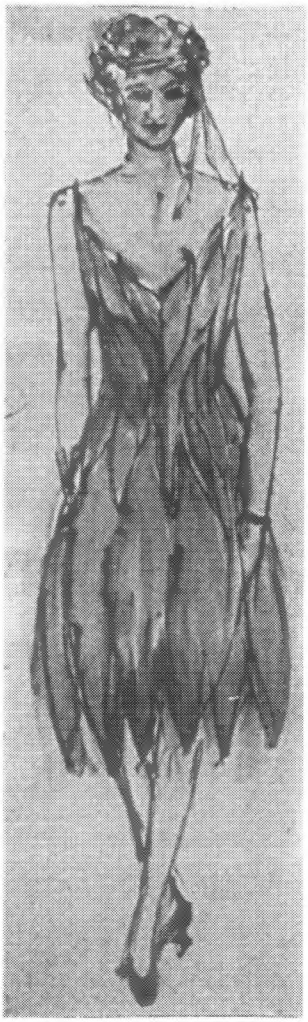
Each of the designed fancy dress costumes had a separate source inspiration. Nyssa's was based on a butterfly with an insect mask; the mask being a mandatory requirement to hide the facial differences between Sarah Sutton and Vanessa Paine. Tegan's shiny green and red outfit was based on a flower, specifically a rose with its ruddy inflorescence uppermost. The Doctor too had to be fully masked to enable George Cranleigh to impersonate him. The original script suggested the Doctor be dressed as a Columbine, but Ros Ebbutt settled instead for a cross between a harlequin and a Pierrot clown.

Researching the period costumes required a lot of research, as Ros Ebbutt admitted in an interview for issue 10 of *The Frame*;-

"Every period has its own interpretation of the past and what people wore then. In the Twenties fancy dress parties were very popular but there was a very definite Twenties interpretation of what a period costume was... If you look at old theatre pictures or photographs from that period, the shapes of the clothes and the styles of the time were reflected in the fancy dress. For example, the dropped waists for the women...

"Nyssa's costume had to have a mask. That was a requirement of the script. The butterfly idea was very popular at the time and as I had to have a head-dress that could incorporate a mask very easily, it seemed obvious to make it an insect head. The Pierrot was, again, from the script and Tegan's costume was simply taken from the idea of a flower."

Two butterfly and Pierrot clown outfits were sewn together. For the girls this was so they could appear together. With the clown this was necessary because Peter Davison's build was a lot slimmer than Gareth Milne's.



## MAKE-UP:

In addition to her standard duties on a big shoot with lots of extras, Lisa Westcott had to create two special sets of make-up. The first was for Arab actor Ahmed Khalil. As well as a jet-black South American Indian wig and body make-up to further darken his olive skin, she had to construct an appliance suggesting a distended lower lip. Crafted in hard latex (to avoid it wobbling) the appliance had to be literally glued to the actor's lower jaw and the seam hidden beneath a layer of textured rubber solution.

George Cranleigh was the big challenge. Being **Doctor Who** the face of The Unknown could be monstrous and frightening within the show's remit, and yet there was concern, most notably from John Nathan-Turner, that his appearance should not be overtly disturbing to the programme's younger viewers.

The facial appliance worn by Gareth Milne was vaguely cowl shaped in that it fitted around the formation of the eyes, nose and mouth. The right hand side of the mask was built out so that a false ear could be incorporated. The nose and the area around the right eye were also noticably distended and the whole mask scored and pitted to suggest Cranleigh's torture by the Indians. To further disguise the mask's seams Gareth Milne wore a wig. It was an uncomfortable performance for the actor to do, not least because he enhanced his gruesome appearance by adopting a permanent open-mouthed expression with his lower jaw angled to the

right as an additional demonstration of disfigurement.

Furthermore, Gareth Milne had to wear heavy make-up and latex appliances on both his hands. Two of the fingers on one hand were taped together and enclosed in a thin sleeve. The remainder were all thickened with combinations of rubber solution and layers of tissue to build them out into mutilated stumps. Effectively this meant Milne was very restricted in the movements he could make with his hands.

Sarah Sutton had to undergo separate sessions in the make-up chair depending on whether she was scheduled to play Nyssa or Ann. Her own hair having grown longer in the six week gap after completing Castrovalva, she had it curled into ringlet strands and tied at the back for Nyssa. As Ann her hair was washed, plastered straight and then pinned up into a layered bob.

## VISUAL EFFECTS:

For once, Effects had little to do on a **Doctor Who**. Their main objective was handling the fire in episode two. As filming at Ealing was not an option all the shots depicting the fire had to be done in TC3 or on location, and even here the trustees of Blackhurst House would not permit any fire simulations to be done inside the building.

Hence liaison with the Design team to rig up a concealed platform behind which batteries of stage smoke generators were deployed. Due to the strong wind blowing throughout most of the shoot, a wind machine was used to try and gust the smoke in the right direction for the cameras.

In the studio smoke machines were again employed due to the tight restrictions forbidding the lighting of naked flame fires. Where shots of roaring flames were needed, these were done electronically during post-production - see below.

Although not an effect as such, the eponymous black orchid seen in close up during part one was a specially-made prop - the petals formed using black silk sewn over a stiff backing to give them sufficient rigidity under the strong studio lights.

## LOCATION FILMING:

Although a location reconnaissance to Aylesbury, Buckinghamshire had not yielded the house Ron Jones and Nathan-Turner wanted, it did provide Quainton Road, a Victorian-built railway station on a dis-used branch line of the old LMS network. Closed down for many years, the station had been nonetheless designated a historic building and kept perfectly preserved; even retaining its railway lines and foot-bridge. It was a popular haunt for period film-makers although trains could only be run there by arrangement with railway societies.

The Black Orchid budget would not run to the hiring of a train, or even just an engine, and so the team settled for using fifteen seconds of footage from a Seventies programme, **God's Wonderful Railway**. With careful editing the plan was to mix from a shot of the locomotive pulling away, at a moment where the picture is temporarily blotted out by smoke from the fire-box, to footage specially shot which would begin with a white-out courtesy of a Visual Effects smoke generator. Again due to the gusting wind the unit was only partially successful in getting the picture they wanted.

The above scene was the first to be shot after the cast and crew of Black Orchid had descended on Quainton Road station and set up during the morning of Monday October 5th 1981. Tony Burrough's team, with a little help from the BBC Graphics Department, had put together a number of signs and noticeboards to rename the station as Cranleigh Halt, circa June 1925. Walk-on actor Jim Morris did his short piece as the station-master before being released so that the unit could concentrate on those platform scenes which did not require the TARDIS prop in place.

*"So, tell me again about the glamour of showbiz..."*

The TARDIS was wheeled into place during the afternoon, beginning with the scene of the four travellers emerging from the police box. Towards the end of the day the camera was re-sited into the station forecourt for all the scenes involving cars parked, arriving or leaving the station.

Day two had the unit literally on the road, chugging their two old cars along the country route of Quainton Road as it winds between the villages of Waddesdon and Quainton itself. For roving shots of passengers travelling in the cars, the camera had to be mounted onto brackets fitted to one of the doors. With no room for a cameraman, these sequences were done with the camera running locked-off on automatic.

Doubling as the police station was a private house, 99 Quainton Road, its porch kitted out with a police noticeboard. Filmed but cut out during editing was the one appearance of walk-on Reg Woods, playing a policeman coming out of the station.

The next day the unit migrated south to the house and grounds of Blackhurst House for all the remaining scenes set at the Cranleigh estate. By now the weather had deteriorated to a rapidly changing mixture of sunshine and heavy showers, a pattern it would retain throughout the rest of the week. What compounded the problem was a bitingly cold wind which made filming the party scenes especially uncomfortable for those artists dressed in thin frocks or lightweight outfits. To try and make the terrace scenes resemble more a warm, sunny evening in June, big arc lights with orange gels were erected, with subjects being shot as close to camera as possible so the lights would cast a warm glow onto their faces.

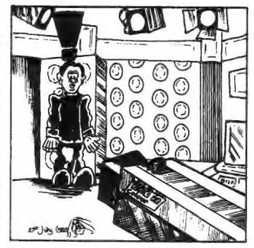
Most of the walk-ons engaged for the shoot received an additional payment; this being for their special skills in either dancing or cricket (occasionally both). The dancing scenes were all choreographed by John Nathan-Turner's close friend Gary Downie, although in the cases of Janet Fielding and Sarah Sutton, Black Orchid was an opportunity for them to use skills they had learned at stage school.

*"So, we're at the station, the girls have got their anoraks, so... notebooks out! Where is that engine?"*

The rooftop scenes enabled Gareth Milne to demonstrate his talents as a stunt performer. He doubled for Michael Cochrane scaling the outside walls of the house and, for the climax, performed a hundred feet plus fall from the roof. This was almost where something went seriously wrong. Executing the fall Milne landed squarely on the inflatable pillow below camera shot, but then bounced back up into the air and landed back onto solid ground. Fortunately the first impact absorbed most of the inertia of the tumble and so Milne was largely unhurt. The traditional round of applause a stunt man receives from cast and crew alike for a successful performance was very sincerely meant this time.

Being England, the cricket match filming was affected by the cold, wet weather and a lot of scenes had to be cancelled. Among these were the humorous exchanges between Tegan, Nyssa and Adric, reinstated later in the Target novelisation, as the former tries to teach the latter pair the rules of the game. With rain stopping play on many occasions, much of what could be salvaged between showers concentrated on close-up shots of bowling or batting. Reportedly Peter Davison did play commendably but would later tell convention audiences that his best performances always came when the cameras were not rolling.

## STUDIO RECORDING:



Filming wrapped on Friday October 9th, leaving just one week in the *Acton Hilton* for rehearsals before studio work commenced on Tuesday 20th October.

The luxury of a week's filming for a 50-minute story was paid for by a curtailed studio schedule. Instead of seven days, the norm for a four parter, the team were only allowed two, although without the overhead of hefty Effects work to contend with, this should have been more than enough. As events transpired, however, both days were very needed. During the course of recording production was disrupted for half a day as a dispute between electricians and the lighting crew flared into a full industrial stoppage. Eventually work was resumed, but not with the issue resolved. The knock-on consequence to **Doctor Who** was that the lighting crews were unwilling to carry out any fine lighting adjustments. Normally Directors and Set Designers, in association with the Lighting Manager, can request different lighting for different areas of the studio; reddish gold for an evening sunset beyond a window, deep shadows for an attic corridor, etc. With the dispute in arbitration, all the Black Orchid team could get was flat illumination from the main studio blanket floods, i.e; every set would be lit the same.

The very first scenes to be recorded alternated between the TARDIS and George Cranleigh's attic cell. Although few in number the two main TARDIS scenes featured Peter Davison in both his costumes. So, to save time, he performed the episode two scenes first in his clown costume and then, while he changed into his Doctor garb, the Director recorded some of the non-dialogue cell sequences featuring George Cranleigh and Latoni.

*That's Nyssa on the far right. Yes, really. Nyssa — even if it's not Sarah Sutton...*

Not knowing how the final film edits would pad out time-wise, Ron Jones shot fully all the stage directed sequences featuring George Cranleigh so that, if necessary, they could be used to bring any under-running episodes up to full length.

Make-up and costume changes dictated most of the order in which scenes were shot, although where split screen work was involved with Sarah Sutton playing two roles, recording breaks were inevitable to allow her time to go and change, have her hair rewashed, styled and quickly blown dry while the cameras stayed locked off.

After the TARDIS scenes, the cell and landing sequences alternated with action set in the bedroom allocated to Nyssa and Tegan. These had to be done early on as the same set would later need to be redressed as Ann's bedroom.

The bulk of the shorter, 14:00-22:00 hour, day one - which overlapped into day two due to the strike - centred around the many corridor, landing and secret passage scenes that predominantly featured the Doctor. The only scenes not done were those involving the fire.

After catching up on the remaining corridor shots, day two, which ran from 10:30 to 22:00, saw the cameras moving to the biggest set in the story, the combined drawing room, hall and stairs.

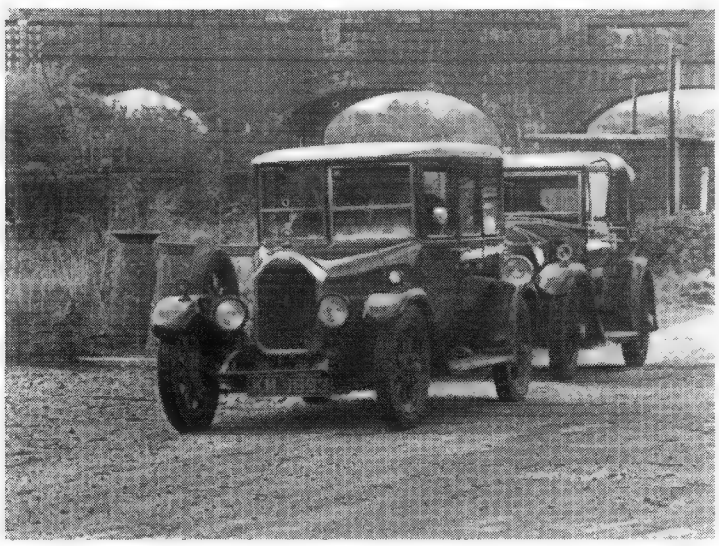
***Continued on page 16***

# ORDEAL BY INNOCENCE

**CONSIDER A CONVERSATION** between two **Doctor Who** fans, any two, you or me, it doesn't really matter. The subject is of their video consumption for that particular week. It's a conversation we all have, despite our varying views, because we all use the same shorthand, whether you're the fan who stayed up with a kebab and a can of Carlsberg to see THE WAR GAMES through to the end, or the one who squeezed in a quick episode of SNAKEDANCE before tea. The first fan might say: *"I did all of PLANET OF EVIL on Sunday."* The shorthand, or buzzwords, for PLANET OF EVIL are *"Jungle's excellent."* And before the second fan knows what's happened, he's said it... *"Jungle's excellent." "Superb!"* puts in the first fan. *"Best jungle set I've ever seen.* Oh, and I saw two episodes of THE DÆMONS." The buzzwords for THE DÆMONS are *"Roger's brilliant in that." "Roger's brilliant in that,"* replies the second fan.

It's unavoidable. Stories acquire their own tagline to flesh out the picture more than their own titles can manage. FURY FROM THE DEEP — *"very **Quatermass**"*; THE ROBOTS OF DEATH — *"a Whodunnit"*; GHOST LIGHT — *"evolution" or "I dunno"* depending on who you're chatting to at the time. Back to the two fans: *"I was going to put THE GREEN DEATH on,"* says the first. *"Ahead of its time ecologically,"* replies the second. *"But"* continues the first, *"Paul came round and he wanted to watch BLACK ORCHID." "Oh," says* the second, *"very Agatha Christie, that one. A little gem."*

This shorthand's fine as far as it goes, based as it is upon a perceived view of a story. Only last year, with BLACK ORCHID's release onto video, did Craig Hinton's review in *Doctor Who Magazine* cite it as being *"a straightforward murder-mystery in the style of Agatha Christie, the whole production reminding me of the BBC's **Miss Marple**."* The trouble comes when the perceived view isn't wholly correct. If by mentioning **Miss Marple** and Agatha Christie we mean a 'Whodunnit', then this canny little two-parter has deceived us, because we never, at any point in the story, have to ask ourselves that question. From the opening moments we know exactly who the killer is — it's the character with the breathing problem in the jacquard sweater and the brogues; there's our murderer. There is an air of mystery, of course...we don't know the identity of the brogue-wearer and there's that foreign chap striking an immediate contrast with the very Englishness of the Cranleigh Estate. But there's never any mystery to the murder, as we see the act committed.



So right from the off, the Christie mould is broken. Had she written BLACK ORCHID, the Queen of Crime would have set the story up more gradually, allowing the Doctor and companions to arrive and serve the purpose of swelling the numbers at Cranleigh Manor — they would, after all, make more suspects. By the time the murders are discovered, we'd have learnt a little bit about each of the present company and certainly given them a character point that could later be considered as a motive. Of course one of them has to be a complete rotter, but the others also have to have their shady sides, otherwise the whole thing wouldn't work: Lady Cranleigh appears a little elusive in manner — what might Christie suggest she would be hiding? Charles Cranleigh is engaged to his late brother's fiancée Ann — what might this suggest about him? Indeed, what might it suggest about Ann? And then there's Sir Robert Muir, the local Chief Constable, evidently on fond terms with Lady Cranleigh..."Madge" — is there any significance in the association of a member of the police force with the Cranleighs? And so it would continue. To make it truly convincing, some kind of implication would also have to be laid upon the Doctor, Nyssa, Tegan and Adric, something which is bound to be tricky in a **Doctor Who** story because you can pretty well guarantee that our quartet haven't turned murderous over the cucumber sandwiches.

Besides the suspects, of course, there would be buckets full of red herrings and a certain amount of clues planted for whoever is sharp enough to pick up on them. For example, we learn that the late George Cranleigh died in the Amazon; in Christie's BLACK ORCHID, this would be written in such a way as to be retained in the mind of the reader as an interesting piece of evidence — his death has been mentioned for a reason, and either it, or something resulting from it, could have some standing in the plot. Then there are the murder victims themselves — two manservants about whom we know little more than that they are in the employ of the Cranleighs. We're given no character build-up, no history to either man. A Christie victim isn't a bit-part but a major player, and they have been clearly painted for us, with all their shades of grey, by the time the fatal blow is struck. Often notorious, frequently obnoxious, we have begun to recognise some trait in them which allows us to understand, up to a point, why they have been done away with. Also conspicuous by its absence from BLACK ORCHID is Christie's famous, and usually very final, drawing-room scenario, the bit where Poirot gets everyone sitting comfortably and then proceeds to accuse them, one by one, with comments like "It eez my belief, Lady Cranleigh, zat Monsieur Digby died because 'ee was 'elping you to keep a secret," only to then hear them all breathe a huge sigh of relief as he swings round on the final person on the list for the showdown of showdowns.

In some ways, it's the **Doctor Who**iness that gets in the way of it all. The programme's insistence on showing you everything robs you of the key element in a 'Whodunnit.' Each of the characters must appear to the viewer as equally innocent or as equally guilty as each other. But no — the opening murder is committed when the house is all but empty; all the suspects are at the cricket match so all have

perfect alibis. Instead of the Doctor's Harlequin costume simply appearing at the dance, we see it being taken from his room by that fellow in the brogues, and instead of the Doctor producing an alibi of being lost in the corridors of Cranleigh Hall, which would seem as shaky to us as it does to his hosts, we actually see it. THE ROBOTS OF DEATH has the same problem, but there it's much more damaging because it's all done in such deadly earnest. And on top of that, everyone thinks it's great, which makes it even worse. What is the point of endless "Robots can't kill so it must be the Doctor" scenes if it is continually punctuated with other scenes of the robots clearly doing so? True, the characters don't know this, but the audience does — they've been shown everything, every step of the way...what sort of 'Whodunnit' is that? ROBOTS tries to shift the emphasis with a 'Who's controlling the robots?' angle; but by the time this has been introduced there are so few people left as to make the culprit obvious, if only for the fact that he's absent for so long. Only TERROR OF THE VERVOIDS, hardly given any credit, plays it right. It has suspects, all of whom have motives, it has red herrings, and the sense not to show you everything; the Doctor isn't accused of anything and yet, via the Matrix, he can be made to look less than pure. Also via the Matrix, the Doctor, like Poirot, can quite literally hold court, taking his attentive audience through scenes by revisiting them.

On the other hand, the **Doctor Who**iness of BLACK ORCHID's first episode is confined only to those moments mentioned above. The rest is quite unlike anything else in the canon. The story has less than fifty minutes to tell its murder-mystery, but chooses to tell it in only thirty. We have the opening murder and then the plot is left just about there. It's picked up again in the reprise of Episode Two, which would be a crime in itself if it weren't so dashed enjoyable! Quite uniquely for **Doctor Who**, the first episode consists of twenty minutes or so of pure revellery. Our travellers are taken for a country ride in a Rolls, the Doctor plays cricket — he bats, he bowls, he wins. His companions sit in privileged company by the pavilion and clap, cheer or look confused, they take drinks, try on fancy dress, Tegan remembers her Charleston, she dances, they all dance, Adric eats, Tegan does her Charleston, so does Nyssa, Adric eats some more, gets called a pig, and they all dance again. The Doctor...well, he's not dancing, he's swanning around in a silk dressing-gown, singing and running himself a bath. It's a luxury episode and after eighteen years of being chased across battlefields, or wandering around cold space stations under threat of being shot or eaten, such an episode was long overdue.

It's almost something of a shame that a passing man-servant has the misfortune to go and get himself strangled, as it abruptly brings to a close all the 1920s shenanigans the programme was so clearly enjoying. With the Doctor being accused by Ann as a murderer, the programme finds itself in dramatics with which it is more familiar. It's a pity the calculated costume mix-up didn't happen to another character. If the Harlequin was someone else's costume, then it would free the Doctor from obvious suspicion and he might have been able to adopt the Poirot role and gather the guests into the aforementioned drawing-room. Now writer Terence Dudley creates a little problem for himself: having accused the Doctor and bearing in mind that EARTHSHOCK starts next week, he must now prove his innocence...and quickly. So we're witness to the only, really ungainly moment in the plot. It could be lazy writing, or it could be necessity due to the lack of time, but the Doctor proving his innocence by resorting to showing his accusers the TARDIS is somewhat unimaginative. The Doctor and the scripts are usually a little more deft than that. With another episode, of course, the situation may have been handled more carefully. After all, our 1920s characters have just been in the vicinity of a murder — showing them the console room is hardly going to calm them down and make them view things from a clearer perspective; it's more likely to send them doolally. But as usual with BLACK ORCHID, it's all carried off with such charm that, even with this irresponsible act from the Doctor, it almost gets away with it. Strike me pink indeed!

BLACK ORCHID has a monster, of course, and its presence underlines the fact that although the programme can run (as in Episode One), it cannot hide (as in Episode Two) from its own heritage, nor from what the public expect from it:

"Well, this is **Doctor Who** after all — let's see the monsters." To refer to George Cranleigh as such is, no doubt, politically incorrect as in reality, he is a betrayed, scarred and sad human being. There can be no doubt, however, that he plugs the gap vacated by the 'scary alien' when the decision was taken to try an historical for an audience well acquainted with the **Doctor Who** format of the last ten or fifteen years. George Cranleigh shuffles, grunts, kills and in the best tradition of **Doctor Who** monsters, has trouble drawing one breath after another. If we're still source-searching, then his presence, and certainly his appearance, belies crime fiction other than Christie's. *The Crooked Man* can be found in the Sherlock Holmes canon — it tells of soldier Henry Wood who returns to England from India, deformed and believed dead for thirty years. In his absence, his sweetheart Nancy has married James Barclay, formerly of the same regiment as Wood and who, unbeknown to her, had shopped Wood to the enemy whilst in India, leaving him to be tortured so badly that he was permanently deformed. Henry Wood is, like Cranleigh, understandably miffed at the whole affair. There again, it could be that Terence Dudley never read *The Memoirs of...* and it's all just a startling coincidence.

Mistaken identity and doppelgangers are also standard **Who** fare, usually achieved by androids or through shape-shifting aliens. But it's also a device used with surprising regularity in those early red-blooded historicals of old...perhaps to pep the history lesson up a little, certainly to embroil the Doctor and companions into the plot where they'd be wiser to simply turn on their heels and go. With Black Orchid it's the turn of Nyssa, the lookalike plotline giving the character a sense of elevated importance for the first time since The Keeper of Traken. But if designed to make the story something of a Sarah Sutton vehicle, then she was robbed of it by Davison and, yet again, by Fielding. Despite Sutton's dual role, Black Orchid is seen as a Davison vehicle; whether this is because of purely aesthetic and simple reasons as seeing the Doctor play cricket and making relevance of his costume's motif, or whether it's because Davison as an actor seems to so fit the pre-war image of Britain, is unclear. It is, however, arguably a more successful promotion of the new Doctor than a story like Castrovalva. Fielding's Tegan has little to add to the proceedings but some fancy footwork, yet her rapport with Sir Robert and his obvious fascination with her threatens to become more interesting than the squalid Cranleigh-Ann-Cranleigh triangle.

Black Orchid ends like much of its first episode, against type. Our travellers have stayed on at Cranleigh Hall, although not to sample more of the holiday atmosphere but to attend a funeral. A small touch that turns its monster into a human and avoids a rushed ending to a story that started only thirty minutes before it finished.

Oddly structured as it is, and bearing little resemblance to anything Christie, apart from its period, it is nevertheless the most satisfying and complete story of the season. A Little Gem — of that point of view there can be no doubt.

**Vanessa Bishop**

# What the Fanzines Said...

"Highly enjoyable stuff, I hope it's the first of a kind."
**Robert Franks, The Inferno.**

"I have no doubt that it will be remembered as a classic example of **Doctor Who**. And, surprisingly, it was only a two-parter... the ideal medium, perhaps?"
**Nicholas Setchfield, Axos 3**

"Black Orchid was a two episode masterpiece, though I don't see why it couldn't have formed a 50 minute special." **Invengos Times**

"Black Orchid could have been excellent or mediocre, and frankly I think it was rather dismal. Beautifully shot, but whatever happened to the plot?" I did enjoy the Charleston, the sets, the scenery, but that's not enough to make a good story. The Doctor shows another group around the TARDIS and all's right with the world — someone's going to lock him up one day..."
**Peter Anghelides, Ark in Space 6**

"Black Orchid was a sheer delight in a splendid season. This was really the first story this season to feature Sarah Sutton to any great extent, and I thought she handled her dual role brilliantly. I also felt that it was in this story that I finally became used to Peter Davison's Doctor. At times he looked so lost and misunderstood that one couldn't help but feel sorry for him.

Short though it was, this story was pure entertainment and surely proof that the historical should return in the future?"
**Experiential Grid 6**

"The new Doctor was brought to the fore, much of the first episode being styled around his preoccupation with cricket. What could have been boring was engrossing, with that marvellous little scene as Tegan enthusiastically watches the match while Nyssa and Adric look on totally bemused. Eat your hearts out Doug Adams — that's real humour. Also high on my list of favourite lines was the Doctor's plaintive "It wouldn't be cricket, would it?" when accused of the footman's murder. All to underline my thought that Terence Dudley is marvellous when it comes to dialogue, but his actual plots leave something to be desired.

Black Orchid was an excursion, nothing more nor less. It lacked the depth of a true historical, and could hardly be called a classic, but it was a greatly enjoyable mid-season break. Let's hope that more historical stories are planned for the future, only this time involving more history."
**David Richardson, Skaro 2/5**

"The Doctor was much too human for my liking in this story. He simply does not have the alien aura of past Doctors, and this was most apparent when he was out of his usual cricketing costume."
**Alan Early, Delta Magna 2/1**

"Black Orchid was virtually flawless. More immaculate performances, the excellent — and rapid — intercutting between Sarah Sutton and her Nyssa/Ann double, and the appropriate level of humour ("Beaut?", "You pig!") combined to make Black Orchid extremely entertaining and a contrast to the serious message which followed."
**Simon Cheshire, TARDIS 7/2**

"Forgive me if I'm wrong, but surely **Doctor Who** began in 1963 because two people forced their way into the TARDIS and the Doctor wouldn't let them out again. More and more recently the Doctor has become very free with his identity as a Time Lord. Wasn't it SJ Walker who accused the TARDIS of being a No.9 bus?"
**Mark Gillespie, TARDIS 7/2**

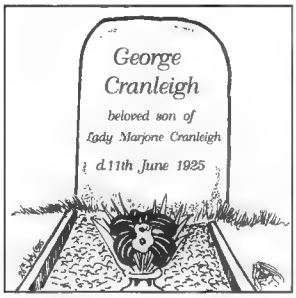
"In contrast to Four to Doomsday, a story shot through with Bakerisms, Black Orchid was positively Davisonian. Even allowing for the Doctor's statement that he wanted to be an engine-driver as a boy, a potentially absurd idea redeemed by being played as a deliberate joke between the Doctor and Tegan, this story gave the audience an opportunity to observe the new Doctor as a character in his own right rather than as an element in a plot. As such, Black Orchid was more of a showcase than a story.

This makes Black Orchid a rather more tentative step towards a reintroduction of historical stories than one could have hoped for. As an experiment to gauge public reaction to a proposed new element in **Doctor Who** , the story was ill-conceived: far from drawing attention to itself and exploring the new directions which could become open, the innocuous and unassuming little plot falls into the typical thriller mode and does its best to persuade the audience that this is a normal **Doctor Who** serial which just happens to be set in the past and to have no science fiction content. Such is its concern not to alienate the viewer that it even includes a superficial veneer of SF conventions: the unseen murderer with the hoarse breathing could as easily be a mutant as a madman."
**Martin Wiggins**

Having been constructed as one single, linked set, it was possible for Ron Jones to carry the action through from the one part of the house to the other without having to stop the cameras. Again these scenes took time to record due to make up and costume changes required by Peter Davison, Sarah Sutton and many of the guest cast, so a time saving measure such as this was a distinct benefit.

Two sessions on smaller sets took recording into the last day's evening. The first was the Doctor's bedroom, which did connect to part of the passageway set beyond the secret panel. The second was Ann's bedroom, refurnished with its four-poster bed.

Left until last were all the scenes on all the sets which would be affected by the fire; namely the cell, the landing and the big hallway. The most action based of all the recorded material, these scenes gave Visual Effects the opportunity to use their stage smoke guns once more.




**POST-PRODUCTION:** The gallery only day was four days later on Sunday October 25th. Aside from smoothing out the Nyssa/Ann double shots, the main task for Dave Chapman was getting the burning door effect to look right. To this end a loop of film showing roaring flames had been provided. The first step was matching it to the shot of George kicking down the door from the cell side. This was the simpler effect to do as it only required Chapman to create a mask around the telecine of the fire that was roughly the same size and shape of the door-frame. When the two images were superimposed together, for once it did not matter that an actor was seen to pass through the image from another camera.

The shot of George emerging through the flames onto the landing was a bit trickier and, again, compiled using the split screen technique. Camera A had been used in the studio to record a close-up of a door-frame, the output being mixed during the gallery day with the telecine loop of burning flames, suitably masked off. Camera B, in the studio, had recorded the action of George crashing through the splintered door prop and out onto the landing. The trick lay in masking the output from camera B, before it was switched onto the top of the image from camera A, so that the bannister posts appeared in the foreground, but revealing the fire in the background.

**MUSIC:** Unusually for a post-1960's Doctor Who, episode one wound up using more stock incidental music than specially composed material. Roger Limb was the musician from the Radiophonic Workshop selected to provide the links and the mood swings. An accomplished pianist and bass player, he had proven his mettle on two previous serials, The Keeper of Traken and Four to Doomsday.

For this production Limb chose to enhance the Twenties feel by using tinkling notes from a regular upright piano augmented with sounds from a keyboard synthesizer. The result was an amalgam of brooding, electronically produced low-note themes to sustain the action, plus occasional ripples and stings from the piano to highlight, say, new elements coming into the picture.

Roger Limb and Ron Jones knew each other from the latter's period working in BBC radio. In total Limb provided his Director with four minutes and forty six seconds of Radiophonic music for episode one - all the remaining tracks were material from other sources.

The tracks chosen were all from recordings made in the 1920s; the scratchy quality of the discs helping rather than hindering the feel of the production. In order of appearance the tracks were Lazy by Irving Berlin played by Romain Orchestra (1' 9"), Irving King's *Show me the Way to go Home* (10"), Warren's *Pasedena* (1' 28") and, *Charleston* by Mack-Johnson (1' 15"), all performed by the Savoy Havana Band. Finally, Irving Berlin got another look in with 42" from *Gentlemen Prefer Blondes*, played by Jack Hylton and his Orchestra. In addition, Peter Davison hummed eight seconds from the Caesar/Youmans track *I Want to be Happy* from *No, No Nanette* while preparing for his shower, while Tegan breathed another eight seconds of *Charleston* for Nyssa's benefit. The one other piece of copyright source "music" was the TARDIS materialisation sound, credited always as composed by Brain Hodgson.

Episode two gave Roger Limb a better crack at proceedings with a full 7' 48" of composed material, but he still had to compete with six seconds of reprise from the *Gentlemen Prefer Blondes* track at the start of the episode. The Savoy Orpheans, again from the same EMI recording made at the Savoy Hotel, supplied 15" of *Dinah* by Feldman, *Five Foot Two & Eyes of Blue* by Henderson (10") and a jazz number by Coslow-Fain-Spier, *When Erastus Plays his Old Kazoo* (1' 00").

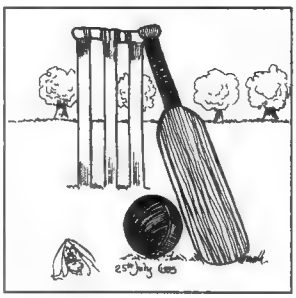
**SPECIAL SOUND:** In terms of special sound, Dick Mills earned probably his easiest credit yet on the programme, dubbing just the stock TARDIS sounds (engine noise and interior hum) onto the required points, plus the odd snatch of guttural breathing over-dubbed onto many of George Cranleigh's appearances

The Grams department, however, had a few more tracks to find from source, among them a steam locomotive, clicks for secret passages, an out-of-vision shower spray and the crackling roar of a fire.

**CUTS:** Both episodes having under-run due to the problems with filming, the emphasis was more on bumping up the studio material to compensate rather than cutting over-long material. Nevertheless the cliff-hanger repeat at the start of episode two was pruned slightly to lose the lingering close-up of Cranleigh's shaking hands reaching out towards Ann Talbot's throat.

Australian TV censors were more ruthless when they previewed the serial prior to transmission. The fatal attack on James the footman was completely deleted, which made for a very rushed and disjointed episode ending.

The opening sequences of Cranleigh roaming the house at night were shortened for time reasons. The shots of him stealing into Ann's bedroom should have been followed by Latoni seizing him around the neck and dragging him from the room through another secret passage door. At this point Ann would have awoken, switched on the light, but been confused to find no-one there.



**TRIVIA:** Black Orchid was one of Peter Davison's least favourite stories. Although he enjoyed the opportunity to play cricket, he disliked having to wear the clown costume for as long as he did. He commented to *Doctor Who Magazine*, "I seemed to spend a lot of the time dressed up like an idiot."

To preserve the revelation of the "Beast's" identity, he is not referred to as George Cranleigh in any production or publicity documentation. The *Radio Times* and the script list him as The Unknown, while the Press Early Warning Synopsis gave him the title of "Well Shod Shoes".

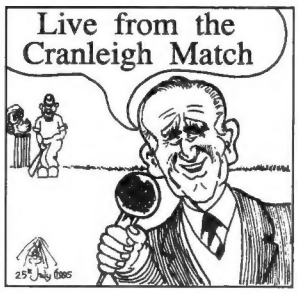
The story came third in both the *Doctor Who Magazine and Doctor Who Appreciation Society* season polls, and placed 63rd (5th of the season) in the *DWB* 30th Anniversary poll.

When Adric claims to have identified Nyssa (because she can't, he thinks, dance the Charleston) he is wrong – he is in fact speaking to Ann, as it is this 'twin' who is later carried off by George.

The pictures of George Cranleigh in the book and the sitting

room at Cranleigh Hall are likenesses of Michael Cochrane, not Gareth Milne. They were prepared by the BBC Graphics department.

Although one of Ann/Nyssa's insect head-dresses was sold at a Bonham's auction, the other was retained by Lorne Martin's BBC licensed ***Doctor Who** Exhibition* company. As at August 1995, the mask was on display at the new Dapol manufacturing plant in Llangollen, mid-Wales.




## TRANSMISSION:

The two episodes, when completed ran to 24' 56" and 24" 41" apiece, making them virtually text book length **Doctor Who** material.

To accompany their BBC1 screening, both episodes went out with sub-titles from the CEEFAX service as an option for the hard-of-hearing. The CEEFAX facility was trailed before the start of each episode with a graphic listing the page number (and identifying the story as 'The Black Orchid" and showing a two-dimensional TARDIS symbol, complete with flashing light.

The episodes went out 1st and 2nd March 1982, and were selected for repeating August 31st and September 1st the following year. As mentioned, Australia took the story in its episode format, but America melded them into a 47 minute TV movie, again with the shaking hands shot severely pruned. Holland picked up the show in 1986, screening it on July 7th under the title *"De Zwarte Orchidee"*.

## CONTINUITY:

BLACK ORCHID is one of the most precisely dated **DOCTOR WHO** stories ever shown: the TARDIS lands 3pm on June the 11th, 1925. Similarly detailed dates are also given in both Terence Dudley's other stories. The story probably continues directly from THE VISITATION, as Nyssa mentions the disastrous effects of their last landing on London; the Doctor indicates that this would have happened in any case.

BBC Publicity material identifies the Cranleighs' home as Dalton Hall; the novelisation states it lies in Oxfordshire, between Oxford and Bedford stations.

Terence Dudley's novelisation changes a number of details: the TARDIS lands 90 minutes earlier, at 1.30pm; the doctor friend of Lord Cranleigh (specified as being Charles Percival Beauchamp, tenth Marquess of Cranleigh) is 'Smutty' Handicombe. He also mentions the Doctor's meeting with cricketer Donald Bradman in passing.

Tegan has a (surprising) knowledge of botanists and explorers, has decided to remain with the crew for a while, and learnt the Charleston for a school play. Nyssa learnt formalised dancing as part of her courtly training, and doesn't have a mole. She claims to come from the Empire of Traken — a more bombastic name for the Traken Union?

I•V

***"You look exactly like my fiancée..." Tegan would know that the next line is "So, when are we getting engaged...?"***

# Blink and You'll Miss it...

**WITH LITTLE** over twenty-four hours separating the start to finish broadcasts of episodes one and two, it is perhaps hardly surprising that the media at large virtually ignored BLACK ORCHID. It was almost a case of, blink and you'll miss it. Even the *Radio Times* failed to produce anything more than the obligatory Producer's taciturn by-lines. Part one was trailed with a non-descript "What is the secret of the well-furnished cell?", while episode two's listing managed an even briefer, "Who is the Unknown?"

Part of the problem was that what little attendant publicity the serial did attract came and went months before the show was finally screened. Hoping to capitalise on the BBC's undisputed reputation for producing period drama, John Nathan-Turner invited the Press down for an interview and photo-shoot at Blackhurst House. However, despite setting up the TARDIS on the front lawn and posing the four main regulars fully costumed in their fancy dress pieces for more than half an hour, the editors of Fleet Street passed over this visual opportunity to see the fifth Doctor in action, months before CASTROVALVA would air. Only southern editions of the stalwart *Daily Mail* gave token coverage on Saturday 10th October; printing a short account of the serial's filming, with comments from Barbara Murray about all the adverse weather conditions the cast had faced; trying to preserve the illusion of a party on a warm summer's evening, while in reality dodging heavy showers of rain and bitterly cold gusts of wind.

The Cranleigh party scenes popped up again in December 1981 when an edition of **Blue Peter** presented a behind-the-scenes look at the work of the BBC Costume Department. Highlighting the immense contribution to period pieces made by costumiers *Bermans and Nathans*, the feature illustrated its point with slash print extracts from part one of BLACK ORCHID - showing Adric and the two girl companions in their specially designed fancy dress outfits, as well as the extras who were kitted out courtesy of Bermans. By agreement with the **Doctor Who** office, Peter Davison was deliberately not shown. Viewers had to wait a few more weeks for the grand unveiling of the fifth Doctor.

Despite a lack of publicity in March itself, BLACK ORCHID did notch up respectable ratings, although maybe this was not surprising considering the lack of substantial opposition from the other two channels. Episode one chalked up a respectable audience rating of 9.1 million viewers and got to 57th position in the overall chart. The next day saw a modest increase to 9.2m viewers and a small jump to position 55. The resulting average figure of 9.15m viewers would bring this unassuming two-parter in ahead of **FOUR TO DOOMSDAY, KINDA** and **TIMEFLIGHT** at the final reckoning.

Allegedly John Nathan-Turner's favourite story of Season 19, he selected it for a repeat showing over two consecutive nights, begining August 31st 1983. This time the *Radio Times* did a little more to promote the show; printing a small, single-column photograph of Barbara Murray to accompany the cast details for part two.

Video enthusiasts had to wait a further eleven years before the serial finally made it into into the stores. Released on July 4th 1994 the two unedited episodes of BLACK ORCHID comprised part of a twin-tape package alongside THE VISITATION, with a cover by **IN•VISION** cover artist Pete Wallbank.

And, by way of a postscript; the full Pierrot clown costume worn by Peter Davison, plus the blue sequinned head-dress worn by Nyssa/Ann at the ball, was sold at auction by Bonhams on May 11th 1991.

I•V

**ITV ( LWT region) MONDAY 1st MARCH 1982**

| MURPHYS MOB | MR. & MRS | NEWS | THAMESH NEWS | ELP | CROSS ROAD | NATURE WATCH | CORONATION ST. | DEAD ERNEST (com) | WORLD IN ACTION | HILL STREET BLUES | NEWS AT TEN | SNOOKER |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:0(

**BBC 1**

| NEWS | BLUE PETER | NEWS | NATIONWIDE | DR. WHO Orch ep.1 | BRET MAVERICK | PANORAMA | NEWS | LOVE STORY | POLICE (doc) | FILM 82 |
|---|---|---|---|---|---|---|---|---|---|---|

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:0(

**BBC 2**

| film | AYER AT ETON | LARDY | HAMAGG-IE | MR SMITH GARDEN | RIVER-SIDE | FORGED PAPERS (doc) | MARTI CAINE | NOT 9 O' CLOCK NEWS | HORIZON | WEST COUNTRY TALES | NEWS NIGH |
|---|---|---|---|---|---|---|---|---|---|---|---|

**"GOOD DAY, SIR,"** Jeeves murmured as he pulled the curtains open. "Would you care for some breakfast?"

"Oh death, where is thy whatsit?" I moaned from beneath the blankets. My head had obviously shrunk in the wash overnight, and Jeeves was going to have to use a cold chisel and hammer to prise my eyelids open. "What do you think you're doing, waking me at this unearthly time, Jeeves? Has there been a revolution? Are the Royal Family dangling from a lamp-post? Should we flee for the continent, Bruges perhaps, to avoid Madame Guillotine? Have you packed all my socks?"

"It is a little after four in the afternoon," Jeeves confided urbanely. He wafted closer and placed a tray across my supine body. "I anticipate that your next question will be, "Where am I?", in which case perhaps I might inform you that you are currently enjoying the hospitality of Lord and Lady Cranleigh."

A little light came on in my mind, like the thingy inside the fridge. "Not old Looney Cranleigh and his mater, eh?" I brightened perceptibly. "Do you know, Jeeves, the fog is beginning to clear. There hasn't been a revolution at all. What on earth were you wittering on about?"

"Nothing, sir."

"Then am I right in thinking that there was some sort of cricket match yesterday?"

"There was, sir."

"And a pretty young filly or two, as I seem to recall."

"Indeed, sir — a Miss Jovanka and a Miss Nyssa. No doubt your aunt Agatha will be pleased to hear that you managed to remain unengaged to either of them for the entire evening."

"And a masked ball! Yes, I remember now. What was I drinking, Jeeves?"

"I believe you were partaking of your regular gin and tonic in some measure, sir."

"And how big a measure did I have?"

"I counted fifteen gins, sir," he riposted without batting an eyelid, "and three tonics."

My stomach chose that moment to make a sudden bolt for freedom, and it took a moment and a stern glance to quell the rebellion. "I'm not sure that I can manage any breakfast," I said in a martyred tone, gazing down at the contents of the tray.

"The idea of weak tea and burned toast makes my toes curl."

For the first time in all the years that Jeeves had been my manservant, he looked slightly shocked: an expression that put me in mind of a rather dull-witted halibut that was still trying to come to terms with finding itself swimming in butter on a plate rather than swimming freely through the boundless whatsit. "Sir," he intoned, "I do not burn toast."

"Then what's that singed smell wafting under my nostrils?' I challenged.

"That would be the remnants of the fire, sir."

"The fire." The conversation had suddenly taken a left turn as I was perambulating steadily forward: a not unfamiliar feeling, especially while talking to Jeeves.

"Indeed, sir. It was started by the late Lord Cranleigh's elder son, George."

"George Cranleigh?' That rang a bell, if not an entire belfry. "Wasn't he engaged to young whatsername?'

"He was, sir, until he vanished during an expedition to determine the source of the Amazon."

"Thought I hadn't seen him at the Drone's Club for a while." I tried to remember. "Was I ever engaged to whatsername, Jeeves?'

"Er, no sir. The pleasure of that experience has so far eluded the young lady in question. She is, I believe, currently affianced to Master Cranleigh's brother Charles."

"And that's why he set the place on fire?' I tried to remember the number of times my matrimonial plans had been disrupted by the girl in question finding a new chap at the last moment, but lost count pretty quickly. "Call me old fashioned, Jeeves, but it seems like a bit of an over-reaction. Why couldn't he just take it on the chin like a man?'

"Apparently, sir, Master George was tortured and disfigured by Amazonian Indians, and lost his sanity as a result."

"Can't say I blame him,' I said. "I remember how irate Stilton Cheesewright got when his barber pulled his moustache off, thinking it was a loose hair that had fallen on his upper lip." I suddenly became aware that the toast was staring up at me, daring me to eat it. "It's no good. Take it away, Jeeves. Take it away and dispose of it in the graveyard of uneaten breakfasts."

Jeeves coughed slightly. "I took the opportunity of replacing your tea with a measure of Pimms Number Four Cup, sir. I trust you approve."

"Not only do I approve," I said, pulling myself into a sitting position, "but I heartily concur and most definitely assent. Just what the doctor ordered."

"I don't believe so, sir."

"What?"

"I believe that the Doctor has left, sir, and I most certainly did not consult him over sir's breakfast arrangements."

I turned my head to cast a questioning glance at Jeeves, and my brain started to do backflips and triple whatsits. I was going to have to cut down on the tonic. "The Cranleighs invited a doctor to their masked ball?" I asked.

"I believe that the gentleman in question was not a medical man," Jeeves confided, shimmering across to the door. Judging by his tone of voice, even the 'gentle' was in some doubt. "Might I ask what your plans are, sir? Will we be staying, or returning to London?"

I pondered. I mused. I even spent a few seconds cogitating. "Jeeves," I announced finally, "I am tired of this infinite round of garden parties and drinks at the Drones. I deserve a holiday. What do you suggest?"

Without a second's hesitation, Jeeves murmured, "Perhaps a slow cruise to Singapore, sir."

"Singapore, eh? I've sunk more than a few Singapore Slings in my time.
If the place is anything like the drink, we can't go wrong. How do we get there?'

"I believe that the S.S. Bernice is taking passengers at the current time," he informed me.

"Right-ho, Jeeves," I cried, springing out of bed, "arrange it forthwith!"

**Andy Lane**

***Pip Pip!***

# BLACK ORCHID

## Series 19, Story 5
## Serial 120, Code 6A
## Episodes 576-577

**Cast:**

**The Doctor** [1-2] Peter Davison
**Nyssa** [1-2] Sarah Sutton
**Tegan** [1-2] Janet Fielding
**Adric** [1-2] Matthew Waterhouse
**Lord (Charles) Cranleigh** [1-2] Michael Cochrane
**Lady (Madge) Cranleigh** [1-2] Barbara Murray
**Sir Robert Muir** [1-2] Moray Watson
**Ann Talbot** [1-2] Sarah Sutton
**Sergeant Markham** [2] Ivor Salter
**Brewster** [1-2[1]] Brian Hawksley
**Constable Cummings** [2] Andrew Tourell
**Latoni** [1-2[2]] Ahmad Khalil
**George Cranleigh (The Unknown)** [1-2] Gareth Milne
**Tanner** [1-2][1] Timothy Block
**Double for Nyssa and Ann** [1-2] Vanessa Paine

[1] Film Only
[2] Studio Only

**Small & Non-speaking:**

**Walk-On 1** [1-2[1]] Caron Heggie
**Walk-On 1s** [1-2][1] Charles Millward, Brychan Powell, Frederick Woolf, Amanda Carlson
**Walk-On 1** [1-2[2]] Derek Hunt
**Walk-On 1** [1][2] David Wilde
**Dancers** [1-2] and **Spectators** [1][1,3] Rosemary Lyford, Sheila West, Lisa Clifton, Lindy Salmon, Jane Sherbourne
**Dancers** [1-2] and **Cricketeers** [1][1] Gus Roy, Rory O'Connor
**Cricketeers** [1][1] Derek Southern, Stuart Myers, Nick Joseph, Lionel Sandsby, Alan Talbot, Mitchell Horner, Douglas Stark, Kevin O'Brien
**Dancers** [1-2][1,4] Bernard Monast, Adrian Gibbs
**Dancers** [1-2][1] Christine Kendall, Nola Haines, Annette Lyons
**Dancer** (Walk-On 2) [1-2] John Asquith
**Station Master** (Walk-On 2) [1] Jim Morris
**Policeman at Station** (Walk-On 1) [1][5] Reg Woods
**Police Driver** [2] Jimmy Muir

[3] Extras for Cricket, and Walk-On 1 with Special Skills for Dancing
[4] Walk-On 1 for Cricket, and Walk-On 1 with Special Skills for Dancing
All dancers and cricketeers listed as Walk-On 1s with Special Skills.
[5] Edited out of transmitted version

**Crew:**

**Title Music by** Ron Grainer and the BBC Radiophonic Workshop
**Realised by** Peter Howell of the BBC Radiophonic Workshop
**Incidental Music** Roger Limb
**Special Sound** Dick Mills
**Production Assistant** Juley Harding
**Production Manager** Jim Capper
**Assistant Floor Manager** Val McCrimmon
**Floor Assistant** Sarah Woodside
**Studio Lighting** Fred Wright
**Technical Manager 2** Alan Jeffrey
**Studio Sound** Alan Machin
**Grams Operator** Tony Revell
**Electronic Effects** Dave Chapman
**Vision Mixer** Carol Johnson
**Videotape Editor** Rod Waldron
**Crew** 11
**Senior Cameraman** Alec Wheal
**Film Cameraman** Peter Chapman
**Film Sound** Ron Blight
**Film Editor** Mike Houghton
**Costume Designer** Rosalind Ebbutt
**Assistant** Sarah Newman
**Make-Up Artist** Lisa Westcott
**Assistants** Mary Liddell, Lesley Bond, Christine Greenwood, Nicola Bellamy
**Dressers** Kathy Hall, Terry Pettigrew, John Padgen, Sheila Cullen
**Visual Effects Designer** Tony Auger
**Title Sequence** Sid Sutton
**Property Buyer** Helen MacKenzie
**Show Working Supervisor** Les Runham
**Scene Crew** A2
**Graphic Designer** Ian Hewitt
**Designer** Toy Burrough
**Production Secretaries** Jane Judge
**Production Associate** Angela Smith
**Writer** Terence Dudley
**Script Editor** Eric Saward
**Creator of Nyssa ©** Johnny Byrne
**Producer** John Nathan-Turner
**Director** Ron Jones

**Programme Numbers:**

Part 1: 50/LDL/D212D/72
Part 2: 50/LDL/D213X/72/X

**Enterprises Number:** AEEL152P

**Filming:** 5th-9th October 1981

**Recording:** 20th-21st October 1981, TC3

**Transmission:**

Part 1: 1st March 1982, 6.55pm BBC1 (24'56", 18. . -19. . )
Part 2: 2nd March 1982, 7.05pm BBC1 (24'41", 19. . -19. . )

**Repeated:**

Part 1: 15th August 1983, BBC1
Part 2: 16th August 1983, BBC1

**Audience, Position:**

**Part 1:** 9.1m, 57th
**Part 2:** 9.2m, 55th


**Books**

ALVARADO, Manuel & TULLOCH, John: ***Doctor Who** The Unfolding Text* (1983)
BRONTE, Charlotte: *Jane Eyre* (1847)
CHRISTIE, Agatha: *The Mysterious Affair at Styles* (1920)
*The Murder of Roger Ackroyd* (1926)
*The Mystery of the Blue Train* (1928)
*Murder on the Orient Express* (1934)
*The ABC Murders* (1936)
*Elephants can Remember* (1972)
COLLINS, Wilkie: *The Moonstone* (1868)
DEXTER, Colin: *The Dead of Jericho.*
DIBDIN, Michael: *The Dying of the Light* (1993)
DOWNIE, Gary: *Doctor Who Cookbook* (1985, comments on Matthew Waterhouse's inability to learn dance steps)
DOYLE, Sir Arthur Conan: *The Sign of Four* (1890)
*The Adventure of the Blue Carbuncle* (1891)
*The Crooked Man* (1891)
DUDLEY, Terence: ***Doctor Who** - Black Orchid* (1986)
ECO, Umberto: *Il Nome della Rosa [The Name of the Rose]* (1980)
HURNUNG, EW: *Raffles — The Amatuer Cracksman* (1899)
LEWIS, Matthew: *The Monk* (1796)
POE, Edgar Allan: *The Purloined Letter* (1845)
ROBBE-GRILLET, Alain: *Les Gommes [The Erasers]* (1953)
SAYERS, Dorothy L: *Whose Body?* (1923)
*Murder Must Advertise*
SOPHOCLES: *The Theban Plays* (c450bc)
WALPOLE, Horace: *The Castle of Otranto* (1764)
WODEHOUSE, PG: *Carry On, Jeeves* (1925)

**Magazines**

*Aggedor* 6 (1984, John Connors comments that the history is a distraction from an SF-ish plot)
*Demnos* 2 (1984, Daniel Freshner comments on the story's self-confidence; thinks it a story which revels int he 'joy of being **Doctor Who**')
*Doctor Who Magazine* 63 (1982, story preview)
*Doctor Who Magazine* 65 (1982, story review)
*Doctor Who Magazine* 109 (1986, Christopher Bidemad felt the story had no place in **Doctor Who**, Patrick Mulkern comments on connections to *The Hunchback of Notre Dame*)
*Doctor Who Magazine* 117 (1986, Gary Russell comments on pace, and remarks that characters are more intersting than the plot)
*DWB* 11 (1984, Gary Levy notes similarities to *The Elephant Man*, doesn't think it real **Doctor Who**)
*DWB* 57 (1988, Eric Saward comments on change of title)
*DWB* 61 (1988, Paul Cornell claims story allows the regulars to be themselves)
*DWB* 128 (1994, Anthony Brown reviews story; comments that it's nusaly in not putting the doubles centre-stage)
*Eye of Horus* 6 (1984, Jackie Marshall comments that Nyssa remains serious even under these circumstances)
*Flight Through Eternity* 2 (1986, Mark Wyman thinks it a historical romance)
*The Frame* 10 (1989, interview with designer Ros Ebbutt)
*The Matrix* 2 (1983, Fiona Cummings notes Nyssa's lighter side in this story)
*Norwichcon* (1986, Edward Strivens comments on similarities to *The Ghoul*)
*Panopticon* 6 bookley (1985, John Connors thinks it dull)
*Peladon* 3/4 (1986, Robert Perry reports apocryphal rumour about Robert Holmes' involvement)
*Pharos Project* 3 (1984, John Logan thinks it padded)
*Queen Bat* 8 (1987, Keith topping notes that no attempt is made to conform to the rules of historical stories - like not changing history, and concealing the TARDIS)
*Relativity* 1 (1985, Dominic Maxwell enjoys it as a cosy respite from usual affairs)
*Skaro* 4/2 (1983, Mark Willis notes that George plays the part of a monster)
*Skaro* 5/2 (1990, Stephen O'Brien notes that history provides only a backdrop, comments on conflicts of loyalty, and enjoys sight of the regulars relaxing)
*Skonnos* 4 (1983, John Nathan Turner comments on Doctor's small role, enjoys story's frivolity)
*Sonic Waves* 6 (1986, Martin Holder claims it is a pseudo-historical)
*Spectrox* 6 (1988, Tat Wood comments on connections to Sherlock Holmes and Jane Eyre; comments that the usual plot styles of **Doctor Who** here serve as red herrings, that the TARDIS crew are fish out of water, and that Black Orchid demonstrates that the fifth Doctor cannot be at home even as a 1920s cricketer. He also notes that Adric is embarrassed, and therefore less embarrassing)
*Star Begotten* 9/10 (1989, Chris Dunford notes use of TARDIS in the story, thinks it a story of two halves. He notes that Cranleigh is engaged to Ann, yet assumes her double Nyssa to be under-age! He comments on the end of episode one, noting that Nyssa can be in no danger, as she's a regular, whereas Ann might die — yet is only a guest character and therefore of little concern)
*Stock Footage* 3 (1985, Andrew Martin sees similarities to **The Avengers**)
*Tara* 1 (1985, Owen Bywater notes that the use of the TARDIS makes this a science fiction story)
*Tranquil Repose* 3 (1987, asks whether date is too recent to be historical)
*Typhonus* 2 (1985, martin Day notes juxtaposition of tranquillity and discord)
*Zerinza* 33-35 (1986, Stephen Collins and Pat French note connections to a cricket match in Lord Peter Wimsey, and that there's no documented historical setting)

**Theatre**

Anna Karenina
To the Public Danger

**Cinema**

*A Dandy in Aspic*
*A Place in the Sun*
*Dead Ringers (Cronenberg)*
*Doctor at Large*
*The Frightened Man*
*The Grass is Greener*
*Operation Crossbow*
*Passport to Pimlico*
*Tales from the Crypt*
*The Valiant*

**Radio**

Raffles (BBC World Service, 1985-92)

**Television**

**Another Flip for Dominick** (BBC, 1982)
**Bergerac** (BBC, 1981-91)
**Campion** (BBC, 1988-89)
**Catweazle** (ITV, 1970-71)
**The Citadel** (BBC, 1983)
**The Curse of King Tut's Tomb** (ITV, 1980)
**The Darling Buds of May** (YTV, 1991-93)
**Doctor Who** (BBC, 1963-89)
**The Duchess of Duke Street** (BBC, 1976-77)
**The Far Pavilions** (C4, 1984)
**The Flip Side of Dominick Hyde** (BBC 1980)
**Fortunes of War** (BBC, 1987)
**Frankenstein** (1985)
**God's Wonderful Railway** (BBC)
**Goodbye Mr Chips** (BBC, 1986)
**House of Elliot** (BBC, 1991-94)
**It Takes a Worried Man** (Thames, 1982-84)
**Jeeves and Wooster** (LWT, 1990-94)
**Just Good Friends** (BBC, 1984-7)
**Miss Marple** - *The Body in the Library* (BBC, 1984)
**The Pallisers** (BBC, 1976)
**Poldark** (BBC, 1976-77)
**Pride and Prejudice** (1979)
**The Quatermass Experiment** (BBC, 1953)
**Return of the Soldier** (1983)
**Ripping Yarns**
**Rumpole of the Bailey** (Thames, 1978-92)
**Secret Army** (BBC, 1977-80)
**Star Cops** - *A Double Life* (BBC, 1987)
**Star Trek: Deep Space 9** - *A Man Alone* (Paramount, 1993-...)
**Survivors** (BBC, 1975-77)
**Union Castle** (ITV, 1981)
**Up Pompeii!!** (BBC, 1971-3)
**Waiting for God** (BBC, 1991-...)
**Wings** (BBC)
**Winston Churchill — The Wilderness Years**

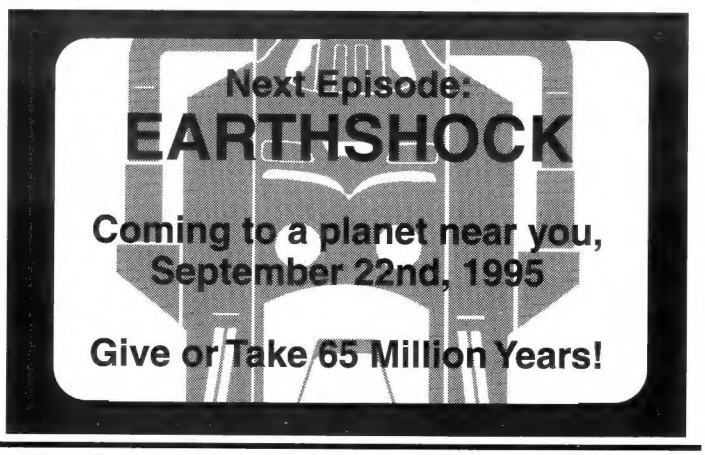
**Doctor Who**

Black Orchid
Castrovalva
The Dæmons
Four to Doomsday
Fury from the Deep
Ghost Light
The Green Death
The Highlanders
Image of the Fendahl
The Invasion of Time
The Keeper of Traken
Kinda
K•9 and Company
Meglos
The Myth Makers
Planet of Evil
The Rescue
The Robots of Death
Snakedance
The Sontaran Experiment
The Space Museum
The Talons of Weng-Chiang
Terror of the Vervoids
The Visitation
The War Games

**Music**

Charleston (Mack-Johnson)
Five Foot Two, Eyes of Blue (Henderson)
Gentlemen Prefer Blondes (Irving Berlin)
I Want to Be Happy (Caesar/Youmann)
Lazy (Irving Berlin)
Pasadena (Warren)
Show Me the Way to Go Home (Irving King)
When Erasmus Plays His Old Kazoo (Coslow-Fain-Spina)





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BLACK ORCHID